

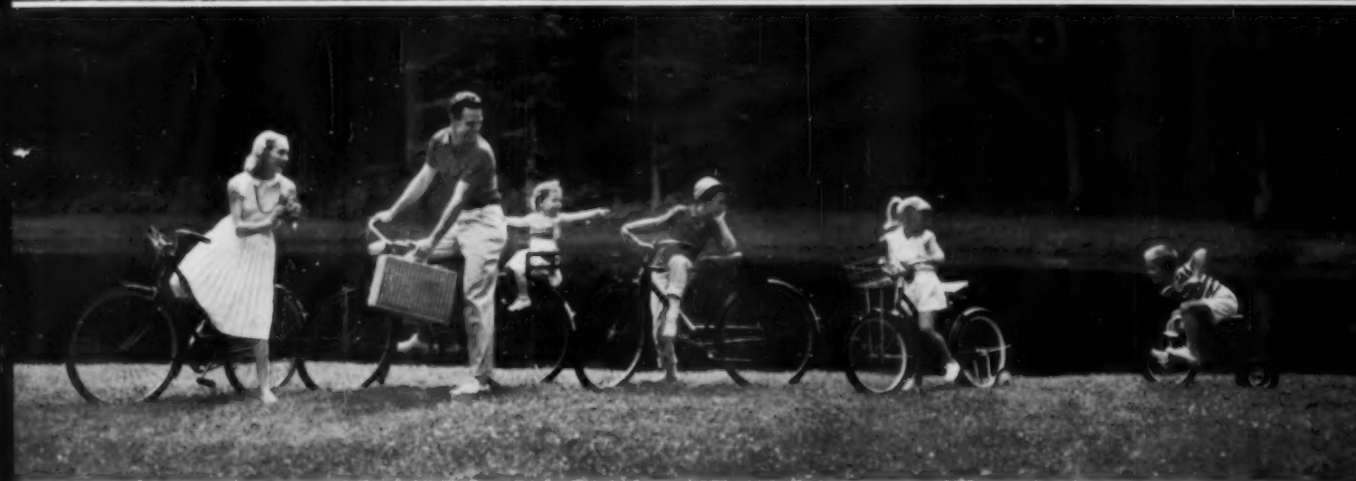
# psa

OFFICIAL PUBLICATION OF THE PHOTOGRAPHIC SOCIETY OF AMERICA

# Journal

Vol. 26, No. 9

SEPTEMBER, 1960



Three views from "Photoscenic America" — Convention Highlights, page 20



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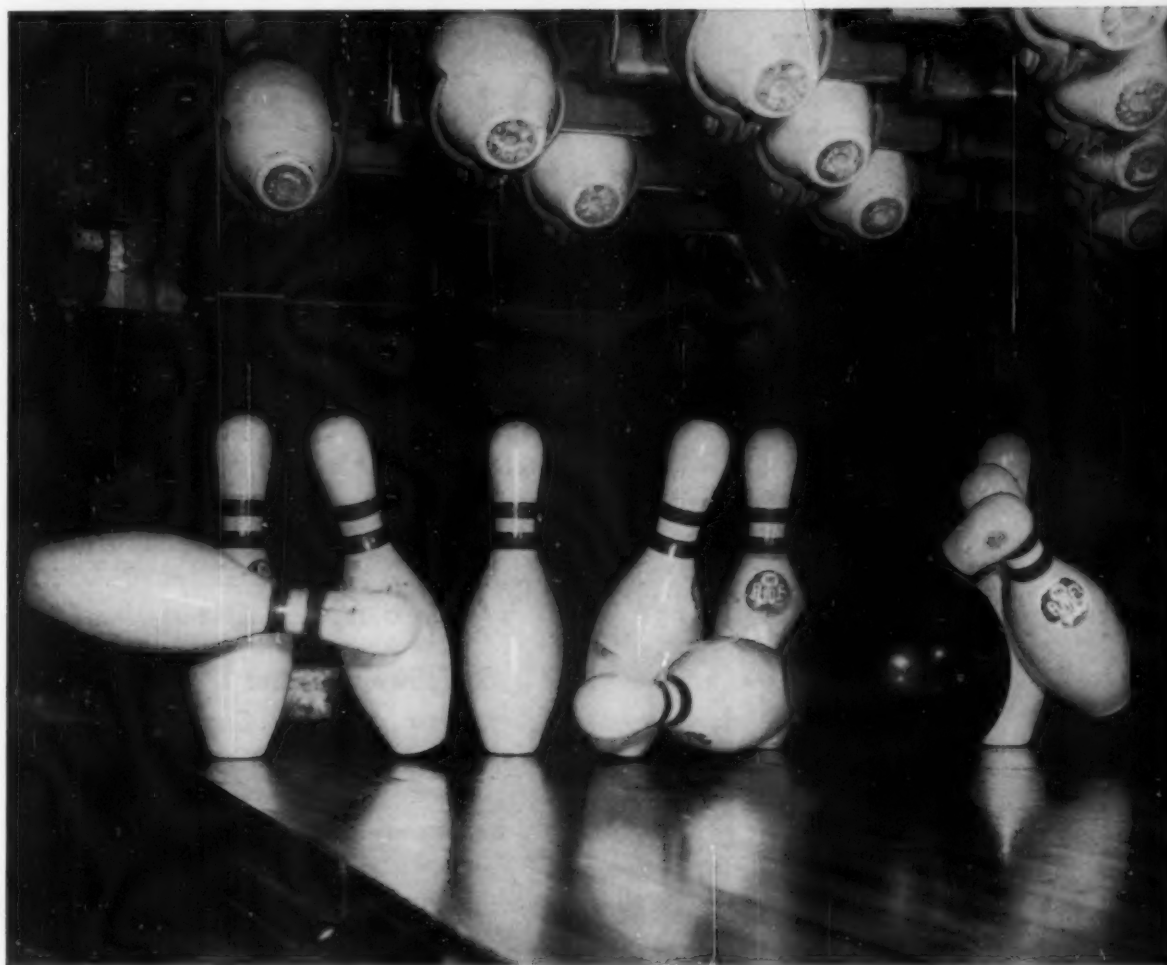
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## Features

- PSA in Europe ..... Anne M. Hatcher 6
- Breaking the Salon Barrier ..... Fred W. Fix, Jr., FPSA 16
- Take Plenty of Film to Houston ..... John Fish, FPSA 17
- Convention Highlights ..... 20
- The Southwest—its Land and People ..... Allan Horvath 24
- Mergers Unmerged ..... Earl E. Krause, FPSA 26
- Monochrome Montages ..... Alfred G. Schwartz, FPSA 27
- PSA Journal Awards ..... H. Lou Gibson, FPSA 30
- Talking with Animals and Trees ..... Nature Nate 32

## P S & T Supplement

- Editorial—The Quicker Draw ..... Ira B. Current, FPSA 33
- Splicer Conversion, Cold to Hot ..... John L. Forrest, FPSA 33
- Processing Kit for Travelers ..... Maurice H. Louis, FPSA 35
- Miniature "Studio" for Close-ups ..... Horace R. Willmott 36
- Tape Recorder Overlay ..... Howard B. Smith 38
- Easy Way to Flat Glossy Prints ..... Ed Ramaley 39
- Wetting Agents in Photography ..... Scott M. McCarty 40
- Ring Light Variation ..... J. Hobson Woolnough 41
- Improved Filter Holder ..... John R. Ground 42

## Cine Section

- PSA-MPD Movie Course, Lesson No. 11—Lighting ..... 43
- Cinema Clinic ..... George W. Cushman, FPSA 47

## Departments

- |                            |    |                                |    |
|----------------------------|----|--------------------------------|----|
| The President Reports..... | 4  | Recorded Lectures Program...   | 48 |
| Eastern Zone News.....     | 10 | National Lecture Program.....  | 50 |
| Central Zone News.....     | 11 | Obituaries .....               | 50 |
| Western Zone News.....     | 13 | New Members .....              | 51 |
| Canadians .....            | 14 | Editor's Corner .....          | 52 |
| South of the Border.....   | 15 | Trading Post .....             | 53 |
| Star Exhibitors .....      | 31 | Exhibitions and Competitions.. | 53 |
| PSAers in the News.....    | 48 | Services Directory .....       | 55 |



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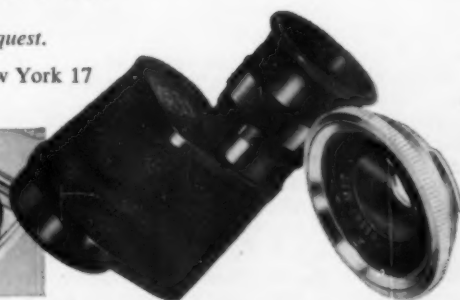
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# The President REPORTS

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SEPTEMBER is the last month of summer and many of our members have already enjoyed their vacations. Others, and I hope they represent the majority, have postponed at least a part of theirs in order to be able to combine an outing with the annual PSA convention to be held in Houston, Texas, during the week of October tenth to fifteenth.

The Houston Convention Committee, under the leadership of its Chairman, Jack Wallace, has gone all out to insure a unique and enjoyable convention. The facilities offered by the Rice Hotel are second to none that we have ever enjoyed and those attending the convention will find an atmosphere of hospitality in a hotel which is eminently suited for such an occasion. The hotel is completely air-conditioned and cafeterias, coffee shops and dining rooms are more than adequate to take care of all our needs. Facilities are such that all of the programs, breakfasts, luncheons and dinners will be under one roof, thereby overcoming the inconvenience of running from one place to another.

Our Conventions Program Director assures us of a full and interesting program and the Honors Banquet will this year take on a new look which we feel will be enjoyed by all.

Aside from the opportunity of attending informative as well as enjoyable programs, a prime motivation for attending a PSA National Convention is the pleasure and opportunity of renewing old acquaintances and of seeing our many friends from whom we are geographically separated. It also gives us the opportunity of paying tribute to and sharing the joy with those who receive Honors in recognition of their service to the Society and Photography.

The good fellowship and spirit of friendliness which is characteristic of all of our Regional and National Conventions is in itself sufficient to make every PSAer want to attend these gatherings, be they far or near. It will be a pleasure to see those whose faces have been so familiar to me in the past, as well as the faces of those whose personal acquaintance I have not yet made.

Come One, Come all to Houston and join in the festivities!

Robert J. Goldman, APSA

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# PSA in Europe

The originator of the "Around the World" slide programs finds amateurs abroad just as interested in us, and in each other, as we are in them. She reports on visits to some of the countries taking part in this year's convention show

By ANNE M. HATCHER

Director, International Slide Circuits

"HOW DO YOU start a conversation, Granddaddy?," questioned Peter, our ten-year old grandson, as he sat with Arthur in the dining car on the boat train from Paris to Cherbourg. He was just bursting with eagerness to talk with the couple seated opposite, and to relate the fabulous experiences of his first trip to Europe. I was sitting across the aisle with our three other grandchildren who had accompanied us on a six-week European holiday. I never did know what Peter used for an approach, but within minutes he was engaged in animated conversation with the couple.

This was seven years ago, but it is typical of how we all search for an opening gambit, often at a loss as to how we can start a conversation. Of course there is the never-failing method of carrying a camera, either asking advice or comparing exposure readings with a fellow photographer. (I even met a man recently who carried a cute little gadget of a camera, a real attention-getter and confessed later that it was not loaded.)

There are any number of ways to "start conversations" and make new friendships, in many languages; but we have found that the PSA is the greatest "door opener" in all our travels.

**Color enthusiasts** at Helsinki are (left to right) seated — Fredrik Hackman, president of Swedish Speaking Camera Club; Mrs. Hatcher; Pentti Sipilä, president of Kameraseura; Mrs. Osmo Taka; and Arthur B. Hatcher; standing — Eero Raviniemi; Osmo Taka of Kameraseura; Reijo Kivalo, PSA 3-star color exhibitor; and Major Pauli Oulasvirta, general secretary of the Association of Finnish Camera Clubs.



When planning our itinerary for a pleasure trip of four months duration, including Greece, Germany, Austria, Sweden, Finland, France, and England, it occurred to us that we might include some visits to PSA affiliated clubs which might be interested in closer contact with the organization and also with the work of other affiliated clubs all over the world.

As the originator and compiler of the Color Division program *Around the World with PSA* for the 1959 Convention at Louisville, I obtained permission to bring along a duplicate set of slides to show in the European clubs which had participated. (This program was designed to invite the participation of PSA member clubs abroad in a convention program, by sending twenty slides representative of the best color photography of their country, along with a commentary on these slides. Half of each set of twenty were selected for duplication, to make them available to PSA clubs. Countries represented included Chile (Santiago), Mexico, New Zealand, Australia, Hong Kong, Italy (Turin), Spain (Barcelona), Luxembourg, and England (Stockton-on-Tees).

Our offer to show these slides in Europe was enthusiastically received, and meetings were scheduled for this purpose. Everywhere we went the doors were open wide.

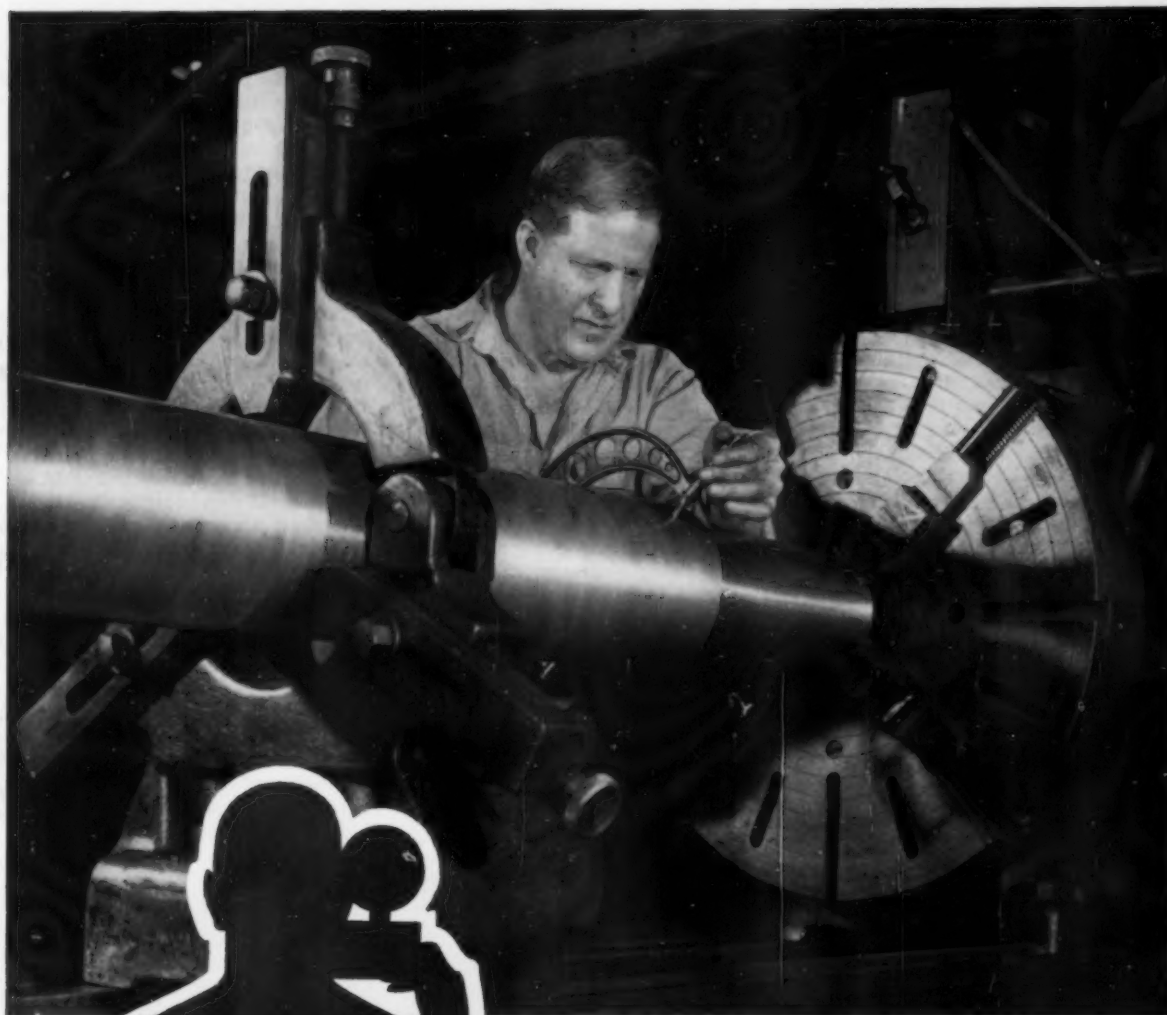
Arriving at Turin late at night, we were met at the train by Osvaldo Giachetti, president of the Società Fotografica Subalpina, and his daughter, Vittoria, who accompanied us to our hotel.

The meeting took place on the evening of May 18th. After the introductions were made, greetings were read from PSA President Robert Goldman, APSA, and medals and certificates were awarded to members for past competitions. It was my pleasure to make these presentations. Then followed the showing of about fifty color slides,

EUROPE continued on page 8

PSA JOURNAL





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## EUROPE continued

the work of their leading exhibitors, all of outstanding quality. Then came the presentation of *Around the World with PSA* with original comments translated into Italian. Concluding the program, twenty slides from as many American exhibitors were shown as representative of our color work.

From Turin we went to Barcelona. Here we also received a warm welcome, from the Agrupación Fotográfica de Cataluña. We attended the opening of the Salon Moderne of black and white photography at the club's rooms. On May 23rd the *Around the World* program was presented and was greeted with enthusiasm and frequent applause. After the introductions and the President's greetings were read, the slides were projected with a Spanish translation of the comments and a musical background.

While in Barcelona it was our privilege to attend the judging of the Agrupación's 19th Color Salon Exhibit. I should say we witnessed a part of it, as it started at 10:00 P.M. and at midnight only half of the slides had been shown. (Arthur had sneaked in a few cat-naps.) At this point a recess was called, and refreshments were served from an ample bar. After we left, the

judging went on until 4:00 A.M. It was necessary for the judges to continue another day to decide on the awards. (This was no ten-second quick-look judging, with silent scoring. The three judges really looked at each slide and voted in, out or hold, even discussing the qualities of various slides. Time meant nothing to them, and the competition was great, as most of the entries were from our U. S. exhibitors.)

This color salon deserves a word of commendation because of the conscientiousness of its color chairman, Ricardo Durán, who has raised the standards and redeemed the reputation of this exhibit in only the last two years. It has progressed from a color exhibit which was not PSA approved in 1958, partly because of a lack of sufficient entries, but also because of its failure to abide by PSA rules, to a successful exhibit in 1959 which not only gained PSA approval, but also achieved the PSA gold medal for efficient management.

From Barcelona we proceeded to Luxembourg for our third showing. This also proved a most enjoyable experience. On Sunday previous to the date of the meeting we were entertained by Camera Luxembourg's president, Charles Meyer; René Jentgen, its color chairman; and Marcel Schroeder,

distinguished photographer and editor. It was our privilege to visit many interesting parts of Luxembourg, including the castle ruins at Vianden; Echternach; and the American Military Cemetery at Remich.

The meeting on Monday evening, May 30th, was a revelation to us. We entered the meeting room, the Hotel Pôle Nord dining room, and found long rows of tables the length of the room, each seating about thirty. In front was a huge screen, and the projector was in the rear. The members gathered and sat along the tables until the room was full. They ordered drinks and other refreshments. When the meeting began, silence reigned. After the usual introductions and greetings from Bob Goldman, *Around the World with PSA* and the twenty American slides were shown. The slides were presented in an exceptionally fine manner, with a tape recording of the comments translated into French, and background music typical of each country represented. The name of René Jentgen is widely known to all color exhibitors the world over who send to Camera Luxembourg's Salon Exhibit. Until now he was the only PSA member in Luxembourg, but it was my pleasure to invite the Camera Luxembourg, and to add its name to our list of distinguished foreign clubs.

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After Luxembourg we spent only a day in Copenhagen. Here I was able to contact H. B. J. Cramer of the Danske Kamera Pictorialists, one of Denmark's most distinguished photographers; Prints Exhibition Director of Denmark; editor of their Photography magazine; and an authority on all phases of photography in Europe as well as Director of Exchange in the F.I.A.P.

In Göteborg, Sweden, we were fortunate in being able to contact Ana Marie Gripman, APSA. This was a most delightful meeting. We were invited to her studio, where we viewed many of her beautiful photographs of children, for which she is so famous. Then she not only showed us a portion of the city of Göteborg, but invited us to her home in the country where we spent an unforgettable evening, and enjoyed a fine Swedish dinner with her and her son, Ingmar.

Our last meeting with a photographic group was in Helsinki. I had earlier contacted Hilje Raviniemi, the president of the Association of Finnish Camera Clubs, of which there are 68. It was a great disappointment, on our arrival in Helsinki, to learn that Mrs. Raviniemi was ill in the hospital. However, she had arranged for Major Pauli Oulasvirta, General Secretary of the

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*Note: Mrs. Hatcher's manuscript reached us from Germany but she will be back to present the new, 1960 version of Around the World with PSA at the convention in Houston. This year's show will include all the countries which participated last year plus Argentina (Rosario), the Photographic Society of Japan, the Royal Photographic Society of Great Britain, South Africa (Camera Pictorialists of Johannesburg), and perhaps Kameraseura of Helsinki, representing Finland.—Ed.*

---

Association, and Fredrik Hackman, to meet us at the boat. Later we met them for lunch—also Mr. Raviniemi, a photographic technician, and Pentti Sipila, president of the Kameraseura of Helsinki, Finland's largest camera club, which also has a color group. It was with this organization that our meeting was scheduled for Monday evening, June 20th.

Although this group was not represented in the Convention program of 1959 they were greatly interested in seeing the color work of other countries. As the slides were shown the comments were read in Finnish by Fredrik Hackman, president of the Swedish Speaking Camera Club and portfolio secretary of

the Finnish Association. After *Around the World with PSA* we were privileged to see a number of slides by their leading color workers, many of outstanding quality and were entertained at a small dinner. It was a special pleasure to meet Finland's foremost color exhibitor, Reijo Kivalo, whose name is well known in the exhibition catalogs.

Although Mrs. Raviniemi was unable to be with us, we visited her in the hospital several times and she was able to see the slides with a viewer. Aside from being president of the Association of Finnish Camera Clubs, and the editor of the Finnish Professional Photographers Magazine, Mrs. Raviniemi is an excellent organizer. Although she was in the hospital until the last day of our week in Finland, she arranged for us to spend a most pleasant day at the villa of Mr. and Mrs. Osmo Taka, on the shore of a lovely lake. Here they have a most comfortable summer home, and, closer to the shore, a Sauna cottage. Space does not permit a description of the Finnish steam bath. Mrs. Raviniemi was very eager for us to enjoy this experience. Arthur considered it beyond the call of duty, but I experienced my first Sauna bath, complete with birch switches, even to the dip in the lake. Truly unforgettable!

Our visit to Finland has concluded



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our planned meetings with photographic groups in Europe. From each association we have received the warmest welcome; we feel that we have made many new friends; and it leaves us with a realization of the great power of a common interest among all nations, actually resulting in an international language: photography, made more possible by the common bond of PSA. •

## EASTERN ZONE

Editor, O. S. Larsen  
70 Strawberry Hill Ave., Stamford, Conn.

### New Attendance Record for NECCC Outing

The July three-day "Outing" of the New England CC Council, featuring 30 seminars in its "Camera College" on the University of Massachusetts campus at Amherst, drew a registered attendance of over 1,800 camera fans. Some of the programs, including Don Nibbelink's and Jean Elwell's, were run twice to capacity audiences.

Fifteen entrants to the Miss NECCC Beauty Contest served as models on field trips as well as on the campus. The winner was Joyce F. Dutton, Miss Hartford County CC of Glastonbury, Conn., with Lynne Ann Higgins, Miss Fine Arts Photo

Guild, Agawam, Mass., and Krissandra Harden, Miss Greater Lynn CC, Malden, Mass., as runners-up. Miss Harden also received the "Most Popular Model" award. Perfect weather made field trips to Old Deerfield and to a nearby farm very enjoyable.

Camera fans came from all over for this event—from Canada, Montana and California. The annual outing in its present format was conceived by NECCC's Past President Leslie A. Campbell, APSA, of Belchertown, Mass., and has been carried on further by the current president of the Council, William J. Barrett, APSA, of Adams, Mass. It should be mentioned that every committee member, lecturer and demonstrator at this year's show was a PSA member.

### VSP Benefits

Volunteer Service Photographers has scheduled two benefits in December to aid the organization's more than 40 nationwide hospital rehabilitation photography programs. The first is the Wednesday evening, Dec. 14, performance of *Tenderloin*, a new musical starring Maurice Evans. Produced by Griffith and Price, this adaptation of the Samuel Hopkins Adams novel about the "social and sinful side of New York in the '90s" is by George Abbott and Jerome Weidman with music by Jerry Bock, lyrics by Sheldon Harnick and costumes by Cecil Beaton. Ticket prices, including tax deductible contribution, range from \$35.00 down front to \$17.00. Mezzanine seats

may be reserved immediately from the benefit chairman, Mrs. C. K. Hubbard, Volunteer Service Photographers, 111 West 57th Street, New York 19, N. Y.

On Tuesday, Dec. 27, VSP has reserved a block of mezzanine seats for the matinee at Radio City Music Hall. For anyone with small fry to treat to the annual Christmas Show at Radio City, including the beautiful story of the Nativity, colorful stage acts and a top feature film, this should be welcome news. Tickets, including contribution, are \$5.00 and \$3.50 each and may be obtained from VSP address above. But don't wait.

### First NOCC Outing

The first field trip of the recently organized Northeastern Ohio Camera Club Council took place at Kingwood Center, Mansfield, with 135 attending. The host club was Richland CC of Mansfield, Ohio, Bessie M. (Mrs. J. P.) Foulkes, president. This small but potent club avails itself of PSA speakers. John O. Hay, APSA, of Cleveland will speak at the September 13 meeting and Dan Mishler, APSA, is scheduled for Nov. 8—Mrs. Bessie M. Foulkes reporting.

### Block Island Tercentary

When Jack Gray, co-chairman of the Block Island Tercentary Committee, was looking for ways and means of raising money for the big celebration next year, he thought of Helene and Ralph Carpenter of Stamford, Conn., who have spent their

## KODAK AUTOMATIC 35 CAMERA

### Why a full set



This Kodak Automatic 35 is a true automatic-exposure camera. No surplus motions. No two-handed manipulations. One finger does all the work. You just aim and press the shutter release.

You can shoot from dawn to sundown without computing an exposure, without setting an *f*/stop. The electric eye does it for you.

**Is this all?** No. For unusual scenes, for specific effects, for contrasty lighting conditions, you want the freedom of *personal* control. You want the freedom to *choose* your shutter speed, meter your subject *selectively*, decide the exposure *yourself*. The controls on the Kodak Automatic 35 provide this all-important personal control whenever you want it.

• You can tune the film-setting dial to a higher or lower index, for color



vacations on and around Block Island for twenty-odd years.

The Carpenters have agreed to show their photo essay *Block Island, A Living Legend*. This color slide show is about one hour long, with taped background music and continuous narration plus sound effects such as foghorns, bell buoys, boat engine exhausts, breakers crashing, a reel buzzing when tuna strikes, etc. All the scenes and sound effects were recorded by Helene and Ralph on the Island and from their cruiser "Wynken" the past four years. Proceeds will go to the celebration fund.

#### Baltimore to Amherst

Four members of the Photo Guild of Baltimore, Md., drove 380 miles to attend the three-day Annual Outing of the NECCC at Amherst, Mass. This "Camera College" proved a real eye-opener to Andy Linhard, Jim Gray, George Wohner, Claude Tittsworth and George Elder. The question immediately arises—why cannot we hobbyists in the Washington-Baltimore area have such an interesting and instructive outing? We have the camera enthusiasts and the facilities; why not get them together? Plans are already being made to charter a bus for an even larger group to attend Amherst next year.—George W. Elder reporting.

#### PSAers in Brief

The many friends of Mrs. Min Sapir, APSA, Brooklyn, N. Y., will be sorry to hear that she is in the hospital. She be-

came ill at the NECCC Outing and was rushed to Cooley Dickinson Hospital, Northampton, Mass. for surgery and was expected to stay there for some time, according to reports. . . . Franklin D. Rowe, New Haven, Conn., has retired. He and Ruth (Chairman, PSA, Connecticut Chapter) are spending the summer in Maine, working up some prints in both color and monochrome. . . . Mr. and Mrs. Jack Wetter, active in the Jamaica (N. Y.) CC have become proprietors of a gift shop in Astoria, N. Y. . . . Alex Potamianos, the busy Area Rep from Connecticut, will present his lecture on "How to Make Better Pictures with Simple Equipment" for the f:77 Camera Club in Boston, October 13. . . . Allan B. Conklin, Hartford, Conn., is the new President of Charter Oak C.S. Assn. . . .

#### A News Correction

The following letter to the editor needs no explanation: "On page 6, third column of the July, 1960 issue of the PSA Journal, it is mentioned that Mr. C. B. Blickensderfer and the Laminens are members of the Bradenton Camera Club. Much as we should like to have them, I am afraid that such is not the case. Mr. Blickensderfer was a member in 1959, but has now given up his membership, while Elsie and Felix have never joined. Felix, by the way, is Ass't Director of a Portfolio of which I am Secretary. It would be appreciated if you would correct the above error in an early issue of the Journal." (Signed) Bob Porter, President, Bradenton CC.

## CENTRAL ZONE

Editor: Margaret Conneely, APSA  
5750 North Meade Ave., Chicago, Ill.

#### CACC Sponsors Shelton Program

*How to Picture America by the Wayside* in Anscochrome 16mm motion pictures and 35mm slides will be presented by Al Shelton, APSA, at the Museum of Science and Industry in Jackson Park, Chicago, at 8 p.m. Monday, September 12.

This is an outstanding instructional and entertaining nature-travel-color film program put on by a Master Photographer (PPA) who began his many-splendored career as a museum field naturalist. He soon discovered one of the best ways to "keep forever" some of his interesting findings was to "capture" them on color film. This led him deeper and deeper into the field of photography. Somewhere along the way, in recognition of his rare combination of talents, he was chosen to head Camera Club Services for Ansco. Since his retirement in 1957, Mr. Shelton has traveled with his cameras on cross-country trips from the Parrot Jungle in Florida to Sea-Lion Caves in Oregon with many stops in between.

*How to Picture America by the Wayside* is the first of this season's many special-event activities planned for members of the eighty-plus b&w, color-slide, motion-pic-

## of controls on this automatic camera?

that's a bit richer or more pastel, whichever you prefer.

- You can meter any part of a subject, then set the lens selectively to favor that part.
- You can set the lens for more shadow detail or less.
- You can favor detail in the distance or in the darker foreground—choose softness or silhouette.
- You can focus swiftly by zones or precisely by footage scale.
- You can go quickly from automatic to manual and flash and synchro flash-fill.
- And always—you can enjoy the convenience of automatic-exposure-when-you-want-it.

Easy to understand, isn't it, why this camera is the *expert's* automatic? See it at your dealer's soon. Enjoy the convenience of automatic exposure plus the flexibility of full control—for only \$89.50.

#### CHECK THESE KODAK

##### AUTOMATIC 35 FEATURES

**Fast f/2.8 lens**—fully automatic setting down to f/32.

**Takes all popular 35mm films**—indexes 10 to 160.

**Automatic low-light signal**—tells you when to switch to flash.

**Drop-in film loading** and automatic leader wind-off make loading trouble-free, fast.

**Brilliant viewfinder** outlines lens field with a bright frame, indicates parallax compensation.

**Rapid zone focusing** for close-ups, groups, scenes . . . plus footage scale marked from 2½ feet to infinity.

**Single-stroke lever** advances film, cocks shutter. Signal in viewfinder reminds you to wind film.



In sun (1) or shade (2) the electric eye meters the light, sets the lens aperture automatically. When the light is too dim, an automatic signal, visible in the viewfinder, tells you to switch to flash.

(3) In contrasty back or side lighting, you can meter your subject selectively, then set for the exposure level you want. It's the control you need, for example, for indoor pictures by available window light.

(4) For flash, you switch to manual control. EV cards tell correct flash exposure settings.

Price is list and subject to change without notice.

The more you know about photography . . . the more you will count on Kodak

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

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TRADE MARK

ture, nature and stereo camera clubs belonging to the Chicago Area Camera Clubs Assn.—James Frymire reporting.

### St. Paul Photo Safari

Members and friends of St. Paul (Minn.) CC will spend their tenth Labor Day weekend together on a Photo Safari September 3-5, at a Lake Tomahawk camp in the vicinity of Woodruff-Minocqua, Wis. For further details write Special Outing Committee Chairman Glen Scott, 757 West Hoyt Ave., St. Paul, Minn.

### One-minute Demonstration

**When?**—At a recent Manitowoc (Wis.) CC meeting when Al Parks of the Carleton Studio presented a program on portrait lighting.

**Why?**—To demonstrate proper lighting for portraiture with models. Polaroid prints were used to show good and poor lighting results on the spot.

### Saturday Night in St. Louis . . .

St. Louis CC members are anxiously awaiting *Creative Interpretations in Color Slide Photography* by Northerner Art Papke, APSA, who is coming down from Chicago to present their special-event "kick-off" program on Saturday, Sept. 24, at 8 p.m.

Founded in 1914, St. Louis CC claims to be the oldest photographic organization in

this area. The club meets on first and third Wednesdays of each month (except July and August) at Brentwood City Hall. Norman Brice, FPSA, is president; W. F. Scott, Jr., is vice president. Program Chairman Burton M. Kitson writes, "We have approximately 95 active members among whom we are proud to have Paul K. Pratte, FPSA, Mrs. Dorothy Pratte, FPSA, and Ervin A. Tucker, current editor of the Color Division Bulletin. We are quite active in PSA activities. Our club sponsors the Mississippi Valley Salon of Photography."—Burton M. Kitson reporting.

### P. Sanderson Adams Unmasked

(CZ News Editor was besieged by stereo folks trying to explain PSA standing of "P. Sanderson Adams" as queried in the July issue. It is best explained personally by "Sandy" to Stereo Flash Editor Dorothea van Westrienen as follows:)

"Dear Dorothea:

It was DE-lightful to have the PSA Journal reprint my open letter about all the PSA members in CSCC. (42—in one club! I still can't get over it.) But to think the Zone Editor would say, 'Have looked and looked but have not found that Sandy is a PSAer. If not, will some 'good smaritan' try to 'sell' Sandy? ME!

I know editors don't care how much they trample on your illusions, but when they trample all over your identity too, that's going too far. Sister,

too far! (It *must* be because that Zone Editor is new at the job.)

I've been selling PSA for years and years. When LaVerne Becwar first asked me to be guest editor of Stereo Flash, she explained that my purpose is "to answer all of your questions regarding the Photographic Society of America and also to remind you from time to time of the many advantages to be derived from membership in PSA."

In the words of a famous Greek, it's great to 'Know Thyself.' I can see my name about 10,000 times in the PSA directory. I may be part gremlin, but I'm all PSA.

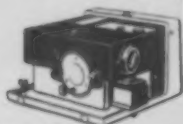
P. Sanderson Adams

(In case you got lost somewhere along the way, P. Sanderson Adams is the name used for this club's PSA Rep. Do they have one? Heck no, not this gang—the whole bunch is their PSA Rep. They just take turns working at it, all signing the name with the important initials—PSA.)—Ed.

### "Props" Contest at Dallas

Orin Switzer, Dallas 8mm Moviemakers CC President, is the first in the CZ to promote the latest in motion picture competitions—the "props" contest. Members entering will film a story using the four required props: a circled date on a calendar, a package, money in any denomination, and a telephone (not necessarily in order given). The film must be not less than 50

## AUTOMATIC KODAK CAVALCADE PROJECTOR



**Changes slides automatically...but lets you control the show**

Put the Kodak Cavalcade Projector on "automatic"

and it shows up to 40 slides at 4-, 8-, or 16-second intervals. But—even while the Cavalcade Projector operates automatically—you have all these important controls:

**Exclusive manual control wheel.** Lets you go back and repeat a slide, skip ahead, or hold a slide on the screen. It works instantly! No fussing. No fiddling. No fooling around.

**Remote control.** Lets you change slides by push button from the end of a 12-foot remote-control cord . . . with extra 25-foot extensions if desired.

**One-step editing.** Want to reorient a slide? Just press the editing lever—up pops the slide.

Kodak Cavalcade Projector, Model 510, with hi-lo control of screen brilliance, f/2.8 lens, remote-control cord, spare condenser, \$159.50. Model 520 with f/3.5 lens, \$124.50.



**Now — add synchronized sound to your Cavalcade slide shows.** It's easy to do with the new Kodak Cavalcade Programmer and your tape recorder. Ask your Kodak dealer for a demonstration.



feet, nor more than 100 feet in length. It should be edited and have beginning and end titles.

The props contest idea could be filmed in 16mm or easily adapted to stereo or color-slide sequences. B&W workers too, could have an interesting version of this type of competition.

## WESTERN ZONE

Editor: A. H. Hilton, APSA  
Route 3, Box 787, Porterville, Calif.

### Club Slide Competition

The old "work horses" of our Society seldom if ever get the recognition and praise that they rightly deserve. We would like to salute Dr. J. H. Arrieta, director of the National Club Slide Competition and his assistants, Helen Johnston, Alfred E. Gossner and Betty Randall, for a wonderful job well done.

And the West is also proud of the clubs that finished in the ten top places in all five classes. There were three in Class C: Saratoga (Calif.) CC, Brentwood CC, Los Angeles; and Greeley (Colo.) Shutterbugs. In Class B, Peninsula CC of Burlingame, Calif., took first place with Contra Costa CC of Walnut Creek, Calif. and Livermore (Calif.) CC, finishing in the top ten.

In Class A, Modesto (Calif.) Color Club captured first place, Spokane (Wash.) CC, took second, with Christian CC, Holly-

wood, Calif. and Laguna Beach (Calif.) CC finishing strong. Class AA was no exception. Fresno (Calif.) CC won second place and Leica Pictorialist, Long Beach, Calif., took third with Davis (Calif.) CC keeping in the top ten.

Coming to the big Class AAA, we find a greater showing for our Western states. El Camino Real of Los Angeles took first place, with Merced (Calif.) CC fourth, and El Dorado Pictorialist of Los Angeles, fifth. Then we had Porterville (Calif.) Photo Club, Rainbow CC of Salt Lake City and Sierra CC of Sacramento, Calif. finishing in the top ten.

### Retlaw Wins ICPC

The Retlaw Camera Club of San Francisco this season won first place in Class A, International Club Print Competition. The spark plug for the contest was PSAers' old friend, Ed Jacobs, APSA, whose confidence and consistent urging helped the club to a winning score.

Next season Retlaw will be competing with the giants of the amateur photography world in Class AA. So far as the News could find, only one other club west of the Rockies competed in the AA group this season. That was Braun Camera Club of Los Angeles.

### Art in the West

This time the news of photography as a fine art comes from San Francisco. When news came to Col. James W. Ross, the DR

at San Francisco, that Joseph A. Bernstein, APSA, was to visit his city, aggressive Jim immediately sent out notices to all top PSAers of the area to meet for a dinner party to become acquainted with the man who is chairman of the committee that represents our Society for the display of photography at the New York Museum of Art. The second year's exhibition is now on display. The meeting in the Bay area was attended by 60 advanced PSAers and included our executive vice-president, Nestor Barrett, FPSA, of San Jose, California.

### News from the Northwest

Members of f/67 CC of Bremerton, Wash., are currently planning to put on weekly slide shows at a local nursing home for the entertainment of the elderly residents. A most worthy project!

PSA member Professor James O. Sneddon of the University of Washington has been conducting weekly television programs called "Let's Talk Photography" especially for beginners. He explains the intricacies of the camera as well as of different pieces of equipment and also instructs in composition and technique, inviting written questions from viewers which he answers on the show.

Another PSA member, John Lincoln of Seattle Photographic Society and oceanographer of the University of Washington, made the news in the *National Geographic*, April issue, with his scale models of Puget Sound, which are marvelously accurate.

## AUTOMATIC KODAK CINE SHOWTIME PROJECTOR

**Threads itself and  
starts your show... automatically**

The top sprocket feed of the automatic Showtime Projector takes the film gently from your fingers, threads it through the projector, loads it onto the take-up reel, and starts the show. *All automatically.*

**Big, bright screenings.** The Kodak Cine Showtime Projector can show your 8mm movies up to five feet wide. And even at that big size you have a picture that's brilliant—product of a new high-lumen lamp, special shutter and pulldown. A precision  $\frac{3}{4}$ -inch f/1.6 lens keeps detail sharp.

**Other fine Showtime Projector features:** Controls for forward and reverse projection, "stills," and power rewind. 400-foot reel capacity for half-hour showings. Lifetime lubrication. Storage space for 400-foot reel and power cord. Model A20, \$137.50.

Prices are list and subject to change without notice.

*The more you know about photography  
... the more you will count on Kodak*

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A noteworthy service performed recently by SPS member Fay Miller was that of photographing the teaching methods for hard-of-hearing children in pre-school and elementary school groups for the Seattle Hard-of-Hearing League. She made a memorable group of slides to be shown to teachers and parents, and presented them to the League. This is one way in which many of us might put our time and talents to good use.—Winnie Van Sickle reporting.

## CANADIANA

Editor: Rex Frost, FPSA  
37 Bloor St. W., Toronto

### Metro Movie, Toronto

"It is easy to see why PSA placed its confidence in Jack Ruddell, to be their official (MPD) representative in Canada." So writes Derek Davy, Editor of Toronto Moviegram, lauding the visit to the City's youngest movie group by the former president of Toronto's oldest, and Canada's first—Toronto Movie Club.

Reasons . . . with all the many services he outlined in his talk about the parent organization, it is obvious why so many Canadian clubs are becoming members of this Society. Many individuals are joining, in the bargain. Too, the Metro Movie members were shown three of Jack's award

winning 16 m.m. sound films—were enraptured by them.

Metro Movie opens its 1960-61 season with a September showing of member's project films, 100' or less depicting *Summer Fun!*

### Victoria

Few CCs hold meetings in July. An exception is Victoria. They held a business and election meeting, monthly competitions and a color clinic. Marion Fawdry showed slides of her African trip.

### Etobicoke, Toronto

Etobicoke's summer project has been *This is Etobicoke* an interpretation of all phases of life and living within the confines of the municipality, as revealed in color slides . . . a reminder to all CCs that there is a certain responsibility to capture and record for posterity the story of all aspects of Canada's rapid growth.

At Etobicoke's annual dinner, in evidence of the club's growth, they introduced its 100th member. To accent its sense of humor they had Dr. Ted Amsden put on his lecture, *Confessions of a Color Slide Exhibitor*, always a laugh rouser.

### Belleville

Belleville CCs *In Focus* quotes figures compiled by a London photographic retailer showing how long the average photo fan has to work to earn the price of a roll of 35mm color film. Answers: USA,

1½ hours; UK, 3½; Switzerland, 4; France, 6½; Holland, 7; Germany, 8½ hours.

"There seems to be a moral in this survey," comments the Belleville bulletin. "Where film is so abundant, publications on this side of the Atlantic abound with grossly inferior pictures . . . by comparison, in those countries where film is a genuine luxury we see some beautiful photography, and they do it full justice in commercial reproductions."

It's refreshing to find a bit of controversy to stimulate reader interest in CC news bulletins.

### Leaside

Since its inception, Leaside CC has been fundamentally a color group. Now, says Nu-Vu, the Leaside publication, that colorful man, George Murphy would like to meet any members interested in black and white photography. George may form a splinter monochrome group, a second party. It's a Nu-Vu for a color club.

Bully for you, George! Your desire to see the club enlarge and develop is no new view.

### Toronto Guild

Early summer programming took Toronto Guild for the big safari. The publicity release for it invited members to see natural wonders, hunt big game, and take part in history in the making. Exciting photo possibilities! Wild animals galore! Our Safari heads straight for Foreign

## When your

**16mm opens the way.** And all the means you need is the Cine-Kodak K-100 Turret Camera.

This versatile camera opens up new elbow room for your shooting scripts . . . gives you the chance to put your most inventive movie ideas on film.

With it, you have the drive to capture imaginative, long-flowing sequences without a stop. For one winding gives you an amazing 40-foot film run.

And you have the means for creative pacing through quick cuts. The three-lens turret of the K-100 Camera lets you cut from normal to wide-angle to telephoto, as you like. A turn of the turret, and your lens—with its matching viewfinder—clicks into ready position.

The viewfinder clearly outlines your lens field plus a generous surrounding area, making it easy to follow action.

**Full creative control.** Optical effects to create mood also come easy. A single-frame exposure release lets you film time-lapse sequences and animation.

And with an auxiliary hand crank you can backwind for fades and dissolves.





Lands! So declared the TGCP Safari propaganda. A personally conducted tour by Past President Ed Thomas!

Whence? To the Congo, Nyasaland or darkest Africa's Swaziland? No, no. A safari to shoot animals in the Buffalo Zoo, Buffalo, N. Y. that is! Smart club promotion, to say the least.

### National Lecture Programs

A note from Maurice H. Louis, 333 West 56th St., New York 19, says that this tireless workhorse for PSA is going into harness again to help get the National Lecture program in high gear. NLP is seeking talented speakers to tour the U. S. from January, 1961 through 1962. Canadians wishing to know further details should contact him right away.

Meantime a talented U. S. photo expert, Barbara Green, will be taking off for a NLP tour which will include Victoria, Vancouver, Nanaimo, Calgary, Edmonton and Lethbridge.

### National Color Slide Competitions

Best showing by any Canadian CC in last season's NCS contests was by Niagara Falls Color Forum which placed 3rd in Class A, earning a plaque. Toronto Guild was 8th. Top, and only outstanding individual performance by a Canadian in the NCS Slide of the Year contests was by Ernie T. Dennis, a medal winner in Class AAA. His Toronto CC, however, placed 27th in the season's total listings.

### Can-American International Circuits

C. Ken Cucksey, Canadian zone director of the CAISC now has two very fine exhibition slide sets available for distribution to Canadian PSA affiliate CCs. Each set comprises 50 duplicates of color slides accepted in international salons, and is accompanied by typewritten or tape recorded comments to make a program of about one hour. Set 1 is from several salons. Set 2, is selected entirely from Rochester's 23rd (1959) International.

These instruction sets are now based at Chatham, Ont., meaning that any Canadian CC using them will have no customs worries.

Canadian CC program chairmen should contact Ken Cucksey immediately to line up interesting programs for the 1960-61 season. A fee of \$3 is required for either set. Here is low cost, highly instructive and interesting programming for any Club. Write Ken at 11 Buckingham Ave., Chatham, Ontario.

### Calgary

The latest Calgary Zoo brochure has a full page in color of a seal picture taken by Charlie Everest. He acted as chairman of a judging committee in the Canada Youth Hostels Assn. photo competition.

"When you are this way again, be sure to look us up." This is the hospitable P.S. that ends many a Charlie Everest news letter.

Doing just that in a 30 minute station

break at Calgary enroute to Toronto, your Canadiana editor put four coins into four different pay telephones at the depot. Not a single one responded with a dialtone!

A reminder—deadline for entries in the 4th Stampede City Exhibitions (Pictorial and Nature) of Color Photography is Nov. 2. Write Chairman Charlie, 142 Rosery Drive, Calgary, for entry form.

## SOUTH OF THE BORDER

Editor: J. L. Zakany  
Volcan 129, Lomas, Mexico, D.F.

### Cuba

Club Fotografico de Cuba, PSA—40 prints by the great Chinese artist, Francis Wu, Hon. PSA, were exhibited at the club's quarters & Havana's Palace of Fine Arts. CD has awarded the Cuba Intl. Salon of 1959 a gold medal for efficient management. (40 fotos de B. y N., por el gran artista Chino, Francis Wu, Hon. PSA fueron exhibidas en el Club y Palacio de Bellas Artes de la Habana. La Sección de Color otorgó al Salón Intl. de Cuba de 1959, una medalla de oro, por especialmente eficaz manejo.)

### Guatemala

Club Fotografico de Guatemala, PSA—This progressive CC announces its 1st Intl. Salon, **ZONE NEWS continued on page 47**

## ideas ask for the moon—

You can match filming speed to mood and action. The Cine-Kodak K-100 Camera lets you do it precisely with speeds from 16 to 64 fps.

Next, you'll be ready for *sound*. But this remarkable camera is ready for it now. It handles film perforated along only one edge. So later you can add a *full-width* magnetic stripe to get superior sound.

Ask your dealer to show you the Cine-Kodak K-100 Turret Camera. It's yours with 25mm f/1.9 Ektar Lens for \$337. The three-lens turret accepts your choice of six Kodak Cine Ektar Lenses—15 to 152mm—in "C" mounts directly. **It's easy to add** the dimension of sound. You do it with the Kodak Pageant Sound Projector, Magnetic-Optical, Model MK5.

With the MK5 you have virtually unlimited freedom in recording sound tracks right on your 16mm movies. You

can blend words, music, and special sound effects to tell a dramatic story, to increase the realism of your travelogues.

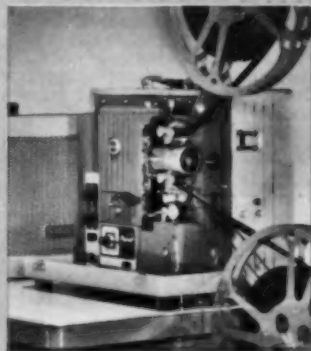
You simply have magnetic striping added to your old or new 16mm movies (Kodak Sonotrack Coating is available through dealers). Then you record your sound as the projector shows your film.

You can erase, re-record until you are satisfied. A special locking device prevents erasure during normal projection.

**Bonus features:** The MK5 Projector can also project commercially produced optical sound films; the amplifier can be used as a public-address system.

With 2-inch f/1.6 lens, 750-watt lamp, 10-watt amplifier, 2,000-foot film capacity, baffled 11-inch oval speaker, 40-foot speaker cord, microphone, lifetime lubrication—the Kodak Pageant Sound Projector, Magnetic-Optical, Model MK5, costs \$850.

Prices are list and subject to change without notice.



**16mm sound movies on a budget**

The Kodak Pageant Sound Projector, Model 8K5, provides brilliant, detailed screenings with its 750-watt lamp and 2-inch f/1.6 Kodak Projection Ektanon Lens.

Powerful 8-watt amplifier and well-baffled 9-inch oval speaker, built into the lift-off cover, reproduce quality sound from optical sound tracks.

Permanently lubricated. Folding reel arms and threading diagram make setup quick, easy. Only \$429, complete.

★ **PICTURE IT NOW—**  
See it again and again

*The more you know about photography... the more you will count on Kodak*

**EASTMAN KODAK COMPANY, Rochester 4, N.Y.**

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NEW FROM FR



ACTUAL SIZE

## New super-fast developer FR One Shot® X-44

It works fast. It's fine grain. It increases exposure indexes. And it gives you full control over contrast!

Take Improved Tri-X for example. Expose at EI 600. Load your tank. Pour in 15 oz. of 70° water mixed with X-44. And 3½ minutes later you're ready to fix!

X-44 is ideal for any fast or medium speed film. And because it's a One Shot, there are no solutions to store. You get fresh-strength chemical results every time.

## Make your own "monobath" travel kit with FR One Shots



Take along a developing tank and thermometer. Use X-44 for fast and medium speed films, X-22 for slow films. At end of developing time, add One Shot Instant Fixol to convert developer to a fixer. Fix 2-4 minutes, wash 5-7. Make sure your shots are good while you're still "in the field."

All FR One Shot chemicals are priced at 75¢ for 3 bottles.

One Shot is a registered trade name of The FR Corporation.

Your guarantee  
of quality



for over 25 years

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# Breaking the Salon Barrier

This exhibition committee is relaxing size and mounting requirements to stimulate creative expression and increase participation

By **FREDERICK W. FIX, JR., FPSA**

Chairman, Chicago International Exhibition

**T**O ENCOURAGE more print makers to send their pictures to the photographic exhibitions, a new program has been formulated by the Chicago International Exhibition of Photography and made a part of its rules for entry to the 1960 exhibition. The keynote of this program is freedom of expression, not only in variety of subject matter but also in manner of presentation.

The Chicago Committee feels that the photographer should not be limited in any way. He should photograph subjects which he wants to photograph and present them in a manner which best expresses his feeling about them. He should not be restricted as to the kind or size of the mount on which his picture is placed. An exhibition of paintings, all in the same size frames would be most unusual. Yet many exhibitions of photography have restrictions requiring 16x20 mounts regardless of the shape of the picture. The Chicago Exhibitions for 1959 and 1960 have encouraged the use of size and shape mounts which best present the picture and leave the decision up to the exhibitor. Experience has shown that variety adds to the attractiveness of the exhibition, although of course it adds to the problems of the hanging committee.

Another factor of concern to print makers is cost, both for paper and the transportation to the exhibit. While the Chicago Committee welcomes prints of any size, encouragement is given to the smaller size prints with assurance that equal consideration will be given them by the jury. They will be judged separately from and at a closer viewing distance than the larger prints. The fact that a good small print will readily compete with the larger prints in gaining acceptance by the jury is evidenced by the large number chosen by the Chicago juries in recent exhibitions and also by the fact that most of the foreign entries are 11 x 14 or smaller. Such encouragement and

assurance to makers of smaller prints should be of interest to the ever increasing numbers of owners of smaller cameras, doing fine work but not set up to make the "big ones." A saving in postage is also effected due to the lighter weight of the prints and package. This is an important item, as every exhibitor knows. As an additional feature aimed at a lighter package the Chicago International will accept prints of 11x14 inches in size and smaller either mounted or unmounted. The unmounted pictures will be displayed on mounts for judging and if accepted will be securely mounted by the committee for exhibition.

An added feature for the 1960 Chicago Exhibition which should interest every exhibitor will be several slide shows, with commentary, made up of color transparencies reproducing representative prints accepted for the exhibition. These will be distributed, free of charge except for transportation, to camera clubs and other groups who request them. The Chicago Committee has felt this to be a means by which its many exhibitors who do not have the opportunity to view the show itself can see the company in which their prints were exhibited and the competition they had in the judging. To reproduce each accepted print in the catalogue of the exhibition would be ideal but too costly for American exhibitions where usually only the "award" prints are reproduced. The slide sets will give each exhibitor the opportunity, through his camera club, to see a large part of the exhibition and will encourage others to participate in future years.

The Chicago Committee is confident that print exhibiting is on the increase, especially with the added impetus of color print makers. However, exhibition committees must be alert to the times, endeavoring to encourage participants from every field. As the possibilities of photography increase, the exhibitions must keep in step. •

# Take Plenty of Film To Houston

Field trips, side trips, and the convention city itself offer a wealth of picture opportunities

By **JOHN FISH, FPSA**

Conventions Publicity Director

**H**OUSTON is beautiful any time of the year. In the summer, frequent, but short showers cool and purify the air and keep green and beautiful the flowers, the lawns and the semi-tropical foliage of this land that Cabeza de Vaca, in 1519, reported as "a land of sunshine and tropical splendor."

Houston citizens are anxious for you to view its beautiful gardens which include rare, exotic tropical flowers and plants, and its thousands of attractive and costly homes surrounded by landscaped acres of rare beauty . . . or to visit one of the many water resorts that lie but a few minutes away from the business center of the South's greatest metropolis.

This is the season for bull fights just across the border . . . or you can enjoy a swim in the nearby Gulf . . .

**Washburn tunnel** goes under the Houston ship channel, may be on your route if you arrive from the Southeast.



**Ranch riders** like Evelyn M. Letts' subjects here can be filmed on the Thursday outing.

or a day in a fast motor boat . . . or a leisurely sail on the blue waters of the bays so close at hand . . . or maybe a trip to the Davis Mountains and a view of Big Bend National Park, with its Helena Canyon 1500 feet deep . . . or feel the thrill of deep sea fishing off Galveston's Emerald Isle, or participate in water skiing on the many bays, lakes, or the nearby Gulf.

From a sluggish bayou, Port Houston has become one of the top ranking deep water ports of the world and great ships, loaded with rare cargoes from all the countries of the globe, can be seen docked at its mammoth and modern ship basin.

The Port of Houston has adequate facilities to take care of visitors. You enter Gate number 8 of the Port from Clinton Drive, and follow directional arrows to free parking space. You walk only a few feet to the splendid observation platform on top of Wharf 9, from which vantage point you get an excellent view of the Turning Basin, where ships from all over the world assemble to load and unload their wares.

A short scenic drive from Houston is San Jacinto State Park, the historical site of the Texan's victory over the Mexicans, in 1836, which resulted in the creation of the Republic of Texas. To commemorate the famous battle which, though lasting less than a half hour, is often referred to as one of the world's historic and decisive battles, Texans erected in the center of this huge historical park of over 520 landscaped exciting acres, the huge San Jacinto Monument—the tallest memorial monument in the world, a sight all Americans should see. Towering 570 feet high, it cost \$2,000,000.

The U. S. Battleship Texas, the famed warship of the two world wars, is now permanently berthed at





**Rice Institute**, scene of this photo by S. D. Chambers, is one of many Houston sites for architectural shots.

**The Alamo**, shrine of Texas liberty, is most famous of many places to visit on San Antonio field trip.



San Jacinto State Park. A tour of its massive decks should be a must for all photographers.

Other points of photographic interest to PSAers in Houston include: oil fields, petroleum refineries, and chemical plants for industrial type pictures.

And there will be plenty of opportunities to shoot pictures on the Thursday, October 13 Outing with a real honest-to-goodness Texas barbecue and entertainment at Rocking R Ranch.

### **San Antonio—City of Contrasts**

San Antonio is a proud old city, aloof from casual tags and easy comparisons. Will Rogers called her one of just four cities in the United States—the others being New Orleans, Boston, and San Francisco—possessing real atmosphere.

The city is steeped in history—and not only Texas history either. Here the battle cry, "Remember the Alamo!" was born, true enough. But here also, half a century later, another battle cry was first whooped—when Theodore Roosevelt, remembering the Alamo, first admonished his men to "Remember the Maine!"

San Antonio has a downtown river, fetchingly landscaped and so crooked the Indians used to call it "Drunken-Old-Man-Going-Home-At-Night." It has old-world missions dozing complacently in the shadows of shiny new skyscrapers—a downtown church so proud of its past that it stubbornly refused a cool \$1,000,000 to move a block away to make way for commerce. There is a sign at the Gato Negro tavern which reads, "Pienselo Bien," which is Spanish for "THINK!" and

**In Mexico**, easily entered from Houston, are floating gardens and flower-edged canals of Xochimilco.





proves conclusively that San Antonio is a bilingual town.

It is a town of fabulous wealth, as graphically illustrated by the opulent mansions in its exclusive residential districts. San Antonio is the home of an art museum with a million-dollar endowment, and oil wells of its own. It is custodian of a symphony orchestra ranked among the nation's top ten. It is protector of the Alamo, more parks and plazas than any comparable city, a quaint settlement out of yesteryear called La Villita, and an enormous zoo which plays host to nearly 2,000,000 visitors annually.

San Antonio has been called the Alamo City, the City of Contrasts, Venice-on-the-Prairie, Baghdad-by-the-Basin and Mecca-on-the-Mesa. It is an ideal city for photographers to visit on the pre-convention field trip which will depart at 8:00 a.m. from the Rice Hotel in Houston on Monday, October 10, and will return at 5:00 p.m. from the Gunter Hotel in San Antonio on Tuesday, October 11, arriving back in Houston at 9:00 p.m.

It's only fair to warn the would-be-visitor of what the Indians used to say. "He who drinks of San Antonio's waters," they claimed, "will surely return to quench his thirst again."

If your thirst happens to be for good pictures, why, all the better. San Antonio, alluring enchantress that she is, will welcome you and your camera with open arms.

### Picture Yourself in Mexico City

It's easy to take advantage of Houston's nearness to Mexico and capture exotic south-of-the-border pictures either before or after the convention. A tourist card, costing \$3.00, can be obtained at any Mexican Consulate or Mexican Government Tourist Bureau in the United States, or at the border from the Immigration Authorities. Proof of American Citizenship by birth or naturalization is required in order to obtain this tourist card.

Luggage is quickly inspected by courteous Custom inspectors. Inspection is done either at port of entry or aboard trains. Seals placed on luggage should not be removed until all points of inspection have been passed to avoid delays and new inspections. Tourists are per-



The bull ring offers colorful and exciting picture material once you decide to go South of the Border.

ern cities in Latin America and, for many, the most beautiful. It has three faces, Indian, Spanish-Colonial and 20th Century cosmopolitan. It is a city of art, history, politics; of informal gaiety and leisurely living; of shops and Indian markets, Vice-regal palaces and cathedrals, Aztec ruins, and ornate French sculpture and architecture. Nineteenth Century monuments and modern skyscrapers fuse in strange and enthralling skylines. Mexico City's variety is endless and always fascinating. In the shop windows and behind them are displayed the choicest of imported wines and delicacies, smart expensive clothing, tweeds from London, perfume from Paris. And there are neighborhood markets where local food products, flowers and native handiwork are sold.

Exquisitely prepared foods will be found at Mexican, American, Italian, French, Chinese and other types of restaurants in a widely varying price range. At night the fashionable set gathers in cosmopolitan night clubs where native orchestras play languorous Latin melodies. And always, after sundown, there is the music of the mariachis, strolling singers and musicians, seren-



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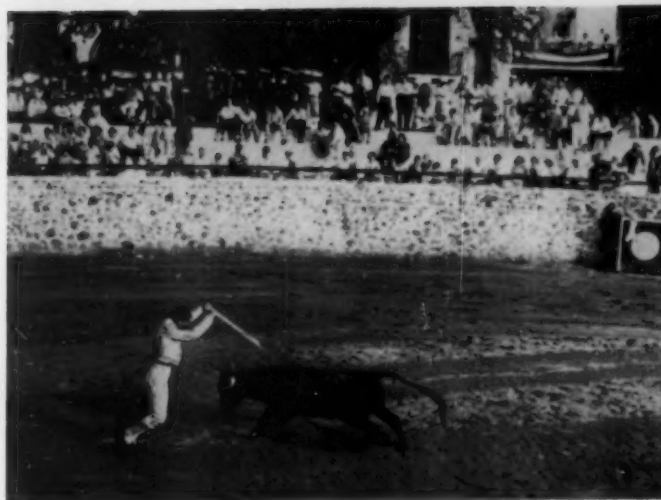
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Luggage is quickly inspected by courteous Custom inspectors. Inspection is done either at port of entry or aboard trains. Seals placed on luggage should not be removed until all points of inspection have been passed to avoid delays and new inspections. Tourists are permitted to bring in a reasonable amount of personal apparel, toilet articles, and personal effects as well as a reasonable quantity of cigarettes or cigars or smoking tobacco of any kind (cartons of cigarettes or boxes of cigars should have seals broken)—a small amount of liquor for personal consumption, still cameras, an 8 or 16mm moving-picture camera per person, and as much as a dozen rolls or packs of film of any kind. Commercial type photographic equipment such as 35mm moving-picture cameras, etc., requires special permits. Consulates or border Custom officials should be consulted first before attempting to bring in that kind of equipment.

Mexico City is the oldest and one of the most mod-



The bull ring offers colorful and exciting picture material once you decide to go South of the Border.

ern cities in Latin America and, for many, the most beautiful. It has three faces, Indian, Spanish-Colonial and 20th Century cosmopolitan. It is a city of art, history, politics; of informal gaiety and leisurely living; of shops and Indian markets, Vice-regal palaces and cathedrals, Aztec ruins, and ornate French sculpture and architecture. Nineteenth Century monuments and modern skyscrapers fuse in strange and enthralling skylines. Mexico City's variety is endless and always fascinating. In the shop windows and behind them are displayed the choicest of imported wines and delicacies, smart expensive clothing, tweeds from London, perfume from Paris. And there are neighborhood markets where local food products, flowers and native handiwork are sold.

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With its many parks and broad boulevards, radiating from circular, tree-planted plazas; with its opera, symphony and ballet seasons; its art galleries, cafes, and elegantly gowned women, Mexico City is reminiscent of Paris, but it also has a distinctive, primitive quality springing from Mexico's Indian subsoil—its ancient Aztec heritage such as the Pyramids of the Sun and the Moon, the enchanting Floating Gardens of Xochimilco, the Temples to their Gods—and its old Cathedrals and colonial monuments and bull-fights from its Spanish ancestry.

Our advice—take plenty of film to Houston! •



# Convention Highlights

By JOHN FISH, FPSA

Conventions Publicity Director

## American Wildlife

On Wednesday, October 12, at 9:15 p.m., A. C. Shelton, APSA, will present a feature movie illustrating common and rare varieties of wildlife in their native haunts. Sponsored by the Nature Division, *American Wildlife* promises an interesting, colorful, and action-packed look at such rarities as Limpkins, Trumpeter Swans, and Sea Otters.

Al Shelton is a former Director of Camera Club Services for Ansco, and has traveled extensively. He is well known to all PSAers for lecturing, instructing, and as a photographer who shoots under every possible lighting condition to achieve unusual and dramatic results.

Al will be presenting another program of an instructional nature dealing with his experiences with Anscochrome. Each show will give PSAers at Houston a chance to get answers to their questions from one of the best known photographer-lecturers in America.

*American Wildlife* will take the audience through the Parrot Jungle of Florida, the famed horse farms of Lexington, Kentucky, and the Sea Lion Caves of Oregon, with intermediate stops at some of the most beautiful spots in America. His program has been designed to be of equal interest to the inexperienced camera user and the accomplished expert. Al Shelton retired from Ansco in 1957, but has continued with his scenic photography and lecture work.

## The Invention of Photography —Challenge and Opportunity



Beaumont Newhall

Thursday, October 13, at 7:30 p.m., Beaumont Newhall, FPSA, Director of the George Eastman House of Photography, Inc., will give a detailed, illustrated account of how photography came about and its world-wide consequences.

*The Invention of Photography—Challenge and Opportunity* will be illustrated with slides which include a selection of hitherto unpublished pictures and documents.

Beaumont Newhall is an internationally recognized



Many rare species and some familiar ones appear before A. C. Shelton's lens in his colorful nature film.

authority in the field of the history of photography. As librarian at the Museum of Modern Art in New York in 1935, he organized the first photographic exhibition to be held there, and subsequently founded the Museum's Department of Photography. As a major in the Air Force during World War II he saw duty in Egypt, Africa and North Africa as a photographic interpreter. He was awarded a Guggenheim Memorial Fellowship in 1947.

When Eastman House was organized in 1948, Mr. Newhall became its first curator and served for eleven years, when he succeeded to the directorship on the death of General Oscar N. Solbert. Beaumont is the author of "The History of Photography," "On Photography," and is co-author with his wife, Nancy, of "Masters of Photography."

## \$\$ Stump the Experts \$\$

James E. McMillon, Jr., Coordinator, Camera Club Services for Ansco, Binghamton, New York, is scheduled to answer questions from all comers on TD's well-known *Stump the Experts* panel on Saturday afternoon. Moderated by Frank Pallo, TD's Convention Program Director, the panel brings together some of the top experts with well known



James E. McMillon

names in all fields of photography, including Gilbert Barrera, San Antonio, Texas; Howard C. Colton, FPSA, Fairport, New York; Theron T. Holden, FPSA, Rochester, New York; Ludwig Kramer, APSA, Pleasantville,



New York; and Arthur M. Underwood, Hon. PSA, FPSA, Rochester, New York. The program, previously featured at Philadelphia and Louisville, always results in lively discussions of questions and answers—with cash prizes for anyone who stumps the experts!

### Print Shows from India

T. S. Lal, residing in Big-Bazaar, Quilon, India, has been a PSAer since 1948. Although isolated from others interested in photography, he has progressed through the help obtained from PSA to become India's only Nature Division star exhibitor. Ranking currently as Four-Star exhibitor, his work appears regularly in USA nature salons.

The bat eating a custard apple (right) is one of the many fine nature prints which will comprise an exhibit by T. S. Lal.

Oswald C. Edwards, ARPS, of Bangalore, also a top nature photographer in India, makes a specialty of photographing birds. Dur-



T. S. Lal



Oswald C. Edwards

ing his early years as a boy he spent a great deal of time in the Indian jungles with his father, who was a Divisional Forest Officer, but carried a gun instead of a camera. He became interested in wild life of all forms and now photographs animals, insects, and plants, in addition to birds.

Twenty-five of his top nature photographs will be displayed at Houston for all to enjoy.

### Around the World in 60 Prints

All who attended Don Nibbelink's feature wide-screen program, *Around the World in 80 Minutes* in Louisville last year know that his pictures were tops. Houston convention goers will be able to thrill to many of the same colorful scenes in a presentation by the



From Pisa to Hawaii, Don Nibbelink's color print show presents varied subjects from around the world.

Techniques Division. The exhibit, entitled *Around the World in 60 Prints*, represents the photographic highlights of Don's 73-day round-the-world tour made last summer.

During the course of his travels, Nibbelink's camera focused on everything from one of the fearsome statues which guard the beautiful temples of Nikko, Japan, to a modern Cleopatra in Cairo, Egypt. In addition to Japanese and Egyptian views, the exhibit of 16x20 color prints shows scenes from Greece, Turkey, India, Burma, Thailand, Cambodia, Singapore, Hong Kong, and the Hawaiian Islands.

Don is a Fellow of PSA and of the Royal Photographic Society. To make the Kodacolor negatives for the exhibit, he waded through monsoon-swollen streams, climbed minarets and rode on everything from elephants to jet planes. The 60 prints were selected as representative pictures from several thousand taken on the globe-circling trip.

### Photoscenic America (see cover)

At 8 p.m. on Friday, October 14, all Houston conventioners will be treated to a spectacular slide and movie show, *Photoscenic America*, prepared by Eastman Kodak. It presents an absorbing tale about our own country and its people in color slides, movies, narration, and music. In the same wide-screen technique used by Don Nibbelink, FPSA, in his *Around the World in 80 Minutes*—at Louisville last year, three pictures are flashed on adjacent screens simultaneously, or single, huge panoramic views unfold on all three screens at once.

Produced under the direction of John Fish, FPSA, *Photoscenic America* photographically illustrates the history, life, and beauty of our great land. It will be presented as a convention highlight by Charles Kinsley, FPSA, Secretary of PSA.

A team of crack Kodak photographers toured continental United States, Alaska, and Hawaii for two years making the colorful pictures which illustrate the

## CONVENTION HIGHLIGHTS continued



The Speakers, supplementing portraits printed last month, include (from left) **Charles C. Cobun**—Shooting for Television • **George W. Cushman, APSA**—How Your MPD Works • **Markley L. Pepper**—MPD Tape Library—Its Uses and Abuses • **Allen Stimson, FPSA**—Technique for Correct Exposure • **Doris Martha Weber, Hon. PSA, FPSA**—Pictorialism with a Capital P.



**American Wildlife** includes prong-horned antelope, stalked by jeep in their native haunts for action-packed scenes. The show will be presented by A. C. Shelton, APSA, at 9:15 p.m. Wednesday.



**Photoscenic America** is presented on three screens which provide a broad view with modern showmanship. Charles A. Kinsley, FPSA, at the podium here, will tell the story behind the pictures.

story. Although the 90-minute show is designed as entertainment, an important function of the presentation is to encourage photography in America and the pictures of PSAers Don Nibbelink, Charles Kinsley, Jack Streb, John Fish, Frank Pallo, Jack Englert, APSA, and Les Buckland are used in a special technique section to point out some basic picture-taking tips and ideas.

To illustrate the demanding script, Charles Kinsley lived with Eskimos in Alaska, John Fish leaned out of open helicopters over Manhattan, Les Buckland staged a Spanish-Indian war in New Mexico, and Jack Englert painstakingly photographed America's wild flowers and shy animal life. The other experts descended into caves, photographed an aerial jet display, pictured Florida's vacation spots, and invaded the homes of typical Americans.

The story itself is a grand photographic history of our land, people, cities, and culture. It is sometimes humorous, sometimes dramatic. After the PSA premier at Houston, the program will tour major cities in Texas, New Mexico and Arizona before returning to Rochester.

### Last-Minute Additions

Charles C. Cobun of Inglewood, California, will present a 30-minute how-to-do-it discussion of equipment, lenses, film, lighting, music, sound effects, narration, etc. in a program titled, *Shooting for Television*, sponsored by the MP Division.

Glen H. Turner, APSA, North Springfield, Utah, has announced that he will discuss motion picture composition under the title, *Unity—the Best Test for Artistry*.

Kim Clark of Kodiak, Alaska, has been added to the *Stereo Slide Clinic*, according to an announcement by SD

Convention Program Director, Edgar Hahn. The clinic will be moderated by Henry H. Erskine, APSA, Highland Park, Illinois.

The PJ Division will show a slide-tape program prepared especially for NPPA, consisting of the *Best News Pictures* of 1959.

Under the provocative title of *MPD Tape Library, It's Uses and Abuses*, Markley L. Pepper, from Denver, Colorado, will demonstrate and explain some of the tapes and visual material in the Motion Picture Division Tape Library.

George W. Cushman, APSA, of Long Beach, California, will discuss the inner workings of the Motion Picture Division with emphasis on the many services it offers clubs and individual members in a talk titled *How Your MPD Works*.

## What to Pack for Houston

By EUGENIA BUXTON, FPSA

Travel Editor

Some of our new PSA members may be wondering what to pack for the national convention in Houston. We are pleased to advise that informality of dress is customary, and that a raft of clothes and accessories are not necessary.

In planning a travel wardrobe we give first consideration to foot gear and recommend one pair of sturdy, comfortable shoes for sightseeing, field trips etc., and a second pair of a more dressy type for late afternoon and evening wear. We always include a light, plastic raincoat—just in case.

For squaws—we might suggest 2 or 3 dark prints such as Shelton Strollers. These are attractive, drip-dry and wrinkle resistant. An afternoon or cocktail dress should be worn at the Honors Banquet, with perhaps a stole or fur jacket. It is always wise to take along a lightweight coat or long-sleeved sweater; however, in early October the climate in Houston is likely to be on the warm side.

For cowpokes—we believe a couple of medium weight business suits, 3 or

4 wash 'n wear shirts and a cocktail or Madras jacket will handle the fashion problem.

For photographers of both genders—there'll be the favorite shootin' irons, the gadget bag and a sports jacket with loads of pockets for all the extra ammo.

During the convention everyone should remember to wear identification

badges with division affiliations encircled and PSA lapel pins with star rating tabs and other decorations.

P. S. My husband remarks: "The foregoing suggestions are all Okay; however, having attended the Louisville Convention, I feel sure this group of individualists will dress just as they please."

### REGISTRATION 1960 PSA CONVENTION HOUSTON, TEXAS • OCTOBER 12, 13, 14, 15

Name \_\_\_\_\_  
LAST NAME (PLEASE PRINT OR TYPE) FIRST INITIAL  
Mr. Mrs. Miss

Address: \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Spouse's name, if attending: \_\_\_\_\_

CIRCLE DIVISION MEMBERSHIP		CHECK HONORS	No. of Tickets	Amount
C	J M N P S T	FPSA APSA HON. PSA		
FAMILY (Self & spouse only)		For duration of Convention	\$8.00	
INDIVIDUAL		For duration of Convention	\$6.00	
DAILY, FAMILY		For days circled Oct. 12, 13, 14, 15	Per Day \$3.00	
DAILY INDIVIDUAL		For days circled Oct. 12, 13, 14, 15	Per Day \$2.00	
EVENING, INDIVIDUAL		Per Evening	\$1.00	
HONORS BANQUET			\$6.50	
PRE-CONVENTION TRIP San Antonio, Texas		(Transportation only) Oct. 10-11	\$10.25	
PSA OUTING Oct. 13		Bar-B-Q and Entertainment Rocking R Ranch	\$6.00	

Is this your first convention Yes ☐ No ☐ TOTAL AMOUNT ENCLOSED

Your Convention Address (Give information upon arrival)

Rice Hotel ☐ Room \_\_\_\_\_

Other \_\_\_\_\_ Phone \_\_\_\_\_

NO CANCELLATIONS WILL BE ACCEPTED UNLESS RECEIVED ON OR BEFORE SEPTEMBER 15, 1960

Enclose check or money order payable to PSA Houston Convention and mail to Mrs. J. R. Ellis, PO Box 5472, Houston 12, Texas

# The Southwest . . . its Land and People

By ALLAN L. HORVATH

Pictures by the author



The Chisos Mountains dominate the wild desert and mountain country that makes up Big Bend National Park in Texas.

**I**F YOU ARE one of many Americans caught in the quick tempo of modern living which you feel is cheating you out of a relaxed enjoyment of life, then the Southwest may be the place for you. Particularly, if your avocation is photography.

New Mexico, Arizona and west Texas comprise the historic Southwest, where there is time enough and

room enough to rediscover one's self and re-evaluate goals.

Make no mistake! In many ways it is a hard, harsh land. After more than 15,000 years of primitive and Indian civilization, 400 years of Spanish and Mexican colonization, and nearly 50 years of statehood, the works of man are all but lost . . . swallowed up in the immensity that is Nature. But the inhabitants would have it no other way. They love this rugged land of contrasts with all its good points and shortcomings, the dry desolate plains and mesas, the soaring mountains and pine clad forests. It is in fact one of the main deficiencies of the land, its lack of rainfall, that accounts for the beauty of its distinctive landforms and golden sunshine, its matchless blue skies and invigorating climate.

Needless to say, an area of such infinite variety and complex history presents some problems to the serious photographer attempting to interpret the great paradox of a changeless land and its ever-changing moods. Its great panorama of valleys and rolling plains is in itself difficult to capture on film. This is not said to discourage you if you hope to get interesting and colorful photos on a short vacation trip. Your efforts will be amply rewarded, provided you utilize some care and planning. You may well find yourself returning again and again, held spellbound by a region where the historic past blends with nary a ripple into the exciting present.

Where else but in New Mexico can one find a better combination of natural wonders, ruins of ancient civilizations, and the well preserved integrity of recent cultures?

Take Carlsbad Caverns National Park for example.

Old-timer is son of a Roswell, New Mexico pioneer.







Drilling rigs stand out against the sky in oil areas.



Mescalero Apache girl sports ceremonial finery.

Each year 400,000 visitors come to marvel at the grandeur of the largest and most extensive (approximately 40 miles explored thus far) series of caves in the world . . . or the remarkable White Sands National Monument where Nature has strewn 30 miles of gleaming, white gypsum along the Tularosa Valley in a flowing array of great wind-blown dunes. It has been estimated that the 224 square miles of dunes contain enough gypsum to last the world's building industry some 60,000 years.

Of the eight National Monuments in New Mexico alone, only one—the Gila Cliff Dwellings—is inaccessible from the highway. Three of the other seven—Aztec, Bandelier and Chaco—are also cliff dwellings. In addition there are 18 Indian Pueblos, 4 Indian Reservations, 6 State Parks, 10 State Monuments and a half dozen winter sports areas.

It is only after you have seen the better known attractions and have abandoned the well-beaten tourist path that you begin to discover the land as it is. Most tourists or vacationers never do.

A trip to the Navajo reservation around Shiprock in the northwest part of New Mexico would contribute to a deeper understanding. Much of the reservation extends into eastern Arizona. Here is a land made up partly of mountain and grassland but mostly of barren plain, and canyon, and precipitous cliff. The semi-nomadic Navajo drives his thirsty flocks over an area totaling some 13,000,000 acres, making seasonal stops at hogans or temporary camps in order to make the most of his arid lands. The Navajo skill in hand-woven rugs and fine jewelry has been a source of income. Fortunately recent discovery of oil on the reservation has helped these half-starved and neglected people to improve their lot.

An equally revealing glimpse of the hardy life of the Southwest can be obtained by visiting some of the ranches. Observing the cowhands at work or at one of the numerous local rodeos where they "relax" is an interesting experience.

In various far-flung corners the more cruel aspects of the land are in evidence. Descendants of some of the early Spanish and later Anglo-American settlers struggle to wrest a living from the water-starved land. (Not that New Mexico is devoid of verdant valleys and irrigated farms, but they are a minority). In my opinion the courage and honest toil of these less fortunate farmers compare favorably with that of their pioneer forefathers. This is a welcome contrast to the fast-buck philosophy so prevalent today.

There are many other areas one could visit—adding knowledge of the land and its people. Even the monotonous, rolling plains have a peculiar charm . . . and at times I have been captivated by a lonely windmill or solitary rotary rig drilling for black gold, silhouetted against a flaming sunset. But all these wanderings take time. So head for the places that attract you most on your first trip. Save some of the secondary points for later. They may become your favorite spots. Whether or not you find what you seek, the Southwest will make a lasting impression. Happy hunting with your camera. *Adios and hasta la vista!* •

#### About the Author

ALLAN L. HORVATH is back home in Dayton, Ohio, after spending three years as a geologist in the Southwest—an assignment which provided many opportunities to take pictures and to get to know this fascinating land and its people. He is preparing to work on a Ph.D. in Geology at Ohio State.—Ed.

# PSA

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In the Furnace, a free vision stereo pair by Earl Krause.

## Mergers Unmerged

By Earl E. Krause FPSA

Stereo Editor

"Mishmash of confusing detail . . . lack of graphic clarity . . . what is it?"

As a two-dimensional picture, "In the Furnace" is no good! Even in the original sharp color, with detail-revealing lighting, it fails to convey a clear impression of space within a solid structure. The fault may be described as a merger of similar details in several planes. That, and the lack of strong, large outlines. The far wall is visually "stuck" to the near wall because there are no strong lines or edge shadows to separate them.

You'll often find detail mergers like this in nature subjects; the pattern of bark on one tree blending with another just behind . . . the sunlight in an all-over light-and-shadow pattern on the forest floor . . . a bird or animal almost hidden in a scene "busy" with foliage or brush. In some situations the confusion of planes may be worse under flat lighting (as on an overcast day), because edge shadows are nil. Then sometimes, a lot of shadows cast by a bright sun create confusion.

But, viewed as a three-dimensional picture, the planes of the bricked arch in the foreground come "unstuck" from the far wall, and snap into their proper space relationship to the rest of the abandoned ore-smelting furnace. Stereo unmerges the mergers, recreates space, en-

hances details and textures, and of course, gives unmistakable depth to the scene.

There are other mergers, like the classic line merger example of the tree growing out of the top of the model's head (usually happens to elderly relatives). Or the subject may blithely balance a window frame on his shoulder if it happens to be at the right spot in the smooth wall used as a background. Then there are tone mergers like when the portrait background is ineptly spotlighted just behind the cheek receiving the full intensity of the main light, or like when the shapely girl in the dark outfit loses her shape against a black background.

Stereo unsticks many of these mergers, too, if there is enough detail to recreate solid forms and planes. The compositional and lighting faults may still be there, but stereo reduces their obnoxious nature.

### TO SEE THE MERGERS UNMERGE

A little visual trick will let you see the picture-pair in stereo. The lines of sight must be parallel, as when looking at something distant. Use a cardboard or file folder as a temporary aid to teach yourself the free vision skill. Hold the cardboard vertically between the lines of sight so neither eye will see what the other eye is seeing. Look at the stereo pair squarely in good light . . . a day-dreamy stare, out-of-focus even, may help "float" the left and right images into fusion. Then slowly concentrate on focus, and Pop, Stereo!

# Monochrome Montages

Here is how Sidney Fichtelberg prints two negatives on one sheet of paper to create new pictorial effects

By **ALFRED G. SCHWARTZ, FPSA**  
Photo-Journalism Editor

**T**WO NEGATIVES make one positive in the darkroom of Sidney Fichtelberg, who is a master of the montage. An interior decorator by profession and a photographic adventurer by inclination, he finds in both activities a common denominator of artistic and esthetic achievement. President of Inwood Camera Club of New York City, he is as versatile as he is prolific, in monochrome as well as in color slides. Equally adept at portraiture, character studies, pictorial, modern and high-contrast photography, he is highly regarded as judge and speaker and well known in the Metropolitan area where many clubs have enjoyed his provocative lectures.

Photomontage has been increasingly popular in the color field in recent years. The application of montage to black-and-white, where the technique was popular long before color slides were invented, offers vastly greater opportunities for the creation of dynamic and imaginative pictures. It opens up new vistas of endeavor and effort to monochrome devotees and the techniques are no secret to the darkroom worker.

Says Mr. Fichtelberg: "In the majority of cases it is as simple as adding one and one; *i.e.*, adding one suit-

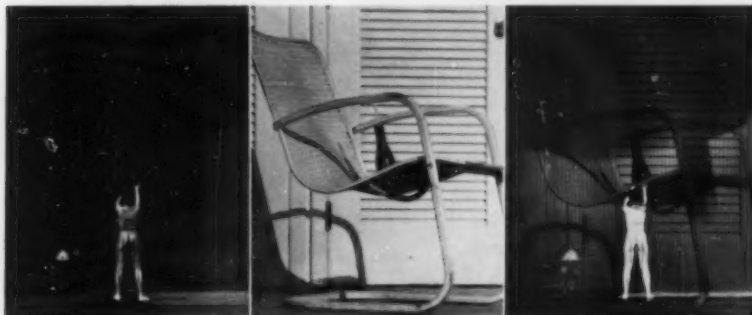


Any two pictures can be combined as long as they fit together well. The sandwich technique is described below.

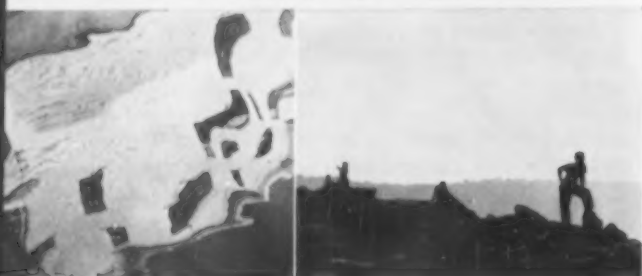
able negative to another, sandwiching them in a glass negative carrier, and making a print in the normal manner. Up to 90 percent of my own montages are produced as simply as that."

In the exceptional instances, of course, double-printing is indulged in. This is the process used when a foreground is printed from one negative and the sky from another. In such cases, the separation between foreground and background is fairly critical. Dodging and burning-in must preserve it. Hence double-printing is more difficult than simple montage making by printing from a two-negative sandwich. Double printing is illustrated in the picture *Daydreams*.

From his wide experience with montages, Sid Fich-



Two photographs (left and center) were combined for this montage (right). Top portion of the negative showing subject reaching upward was bleached with Farmer's Reducer. Negative of chair was untreated. The two were sandwiched together in a negative carrier with glass pressure plates to make the final print.



telberg has naturally developed some tips and short-cuts. The first has to do with exposure of negatives.

While colorslide montages require *over*-exposures, monochromes require *under*-exposed and therefore thinner negatives. These enable one to see the images better when negatives are superimposed. Under-exposure plus rapid papers also permit shorter periods for exposure in the enlarger, and these papers offer greater density and a variety of contrasts.

It is helpful, to add punch and clear out highlights, to subject the final print to a short over-all bath in Farmer's Reducer. This solution also is useful to bleach out unwanted detail in negatives.

Mr. Fichtelberg confines his montage work to 2½ x 2½ or larger cameras, equipped with ground-glass viewers. Smaller negatives require delicate precision and present greater control problems. We feel that it is incumbent upon us to reiterate, here, that nine out of ten montages may be made by simply superimposing one negative over another, each having an affinity for the other of course, and then making the print according to normal procedures except for increasing the exposure as required. This calls for no special darkroom technique.

Montages may be divided roughly into two types.

**Daydreams** (left, top) was made by double-printing from negatives of the pictures shown below it. This technique calls for making separate exposures for the two parts of the montage, in this case foreground and sky area, while dodging the area not being printed to hold back light from it. More flexibility is provided, since the negatives can be enlarged by different amounts to facilitate fitting them together and obtaining better composition.

**Fantasy** (below) was made by the simple sandwich technique, combining stairway silhouette and textured wall. Burning-in was employed to darken its upper-left corner.







# PSA Journal Awards

By H. LOU GIBSON, FPSA

Chairman, Journal Awards Committee

SINCE ITS CONCEPTION in 1957, the JOURNAL Awards system has been highly successful in giving recognition to and stimulating more and better contributions to our JOURNAL. Experience has now enabled us to work out a still more attractive group of awards and to streamline the administering of the unforeseen, vast amount of detail involved.

## Awards

Awards will now be made for points as follows:

40, 80, 120 and 160 point totals will each merit one JOURNAL Star.

200 and 400 point totals will each merit one JOURNAL Silver Star Award (engraved and embedded in plastic).

1000 points will merit the JOURNAL Gold Star Award (engraved and embedded in plastic).

Points earned will be announced on a Certificate for all current work and will be automatically credited to the author by Dorothy Otis, Secretary of the JOURNAL Awards Committee. Authors of work published prior to 1957 wishing point credit should apply to H. Lou Gibson for Tally Sheets.

## Summary of Scoring

Points will be credited to authors on the following basis:

1. Signed feature, one page or more ..... 20
2. Signed featurette, less than one page ..... 10
3. Cover ..... 15
4. Signed photographic or artwork illustration for articles by other authors or staff ..... 5  
Maximum for any one feature ..... 20
5. Signed news picture ..... 5  
Maximum for any one story ..... 20
6. News items ..... 2
7. Department, Division, Zone or Committee data from those other than Editors, and reports of special investigations, policies, travel notes, book reviews, etc. .... 5
8. Salon Committeemen for sending in cuts from their catalogues (with similar awards to the makers of the photographs) ..... 2
9. Procurement, by those who can demonstrate that they were instrumental in obtaining or editing any of the above items, will receive one-half the number of points involved (with the author still receiving the full point score).

10. Editorial or staff work to be evaluated by the Editor of the JOURNAL. Points for above items not included in duties will be awarded in addition.

## Listings

Total accruals of all points from all tallied contributors will be listed annually in the JOURNAL's "Who's Who" section.

Quarterly listings (like the one below) will be worked out as soon as possible for all *new* awards gained since the previous listing.

### *New Awards Gained From January to June 1960*

Urban M. Allen .....	JOURNAL Silver Star Award
John I. Fish, FPSA ....	JOURNAL Silver Star Award
Dr. J. H. Arrieta .....	1 Star
Harry Baltaxe, APSA .....	1 Star
Ruth Bauer .....	1 Star
Joseph A. Bernstein, APSA .....	1 Star
Norma W. Brackett .....	1 Star
Harold W. Carstens .....	1 Star
George T. Eaton, FPSA .....	1 Star
James H. Godfrey .....	1 Star
Rhyna Goldsmith .....	1 Star
Louise Haz, APSA .....	1 Star
Des Howard .....	1 Star
John R. Kane .....	1 Star
Edward C. Kentera .....	1 Star
Irving A. J. Lawres .....	1 Star
Art Miller .....	1 Star
George J. Munz, FPSA .....	1 Star
Nelson Murphy .....	1 Star
George Pasto .....	1 Star
Patrick J. Smith .....	1 Star
Leonard A. Thurston, FPSA .....	1 Star
F. E. Westlake, APSA .....	1 Star
Ken Willey, APSA .....	1 Star
Evelyn Zeek .....	1 Star

Congratulations are due these winners as well as those who are building up their point scores toward new awards. These efforts help to keep up the quantity and quality of the material we all enjoy in the JOURNAL each month.

## ★ STAR Exhibitors

The PSA Star Ratings have been established to provide recognition for advanced exhibitors of prints and slides. Here are the PSA'ers who have entered the star exhibitor echelon since last month, or have moved up another step.

### NATURE DIVISION

Stars are awarded for either slides or prints in recognized Nature Exhibitions. Requirements: 1-star, 18 acceptances with 6 pictures; 2-star, 36 acc. with 12 pictures; 3-star, 72 acc. with 24 pictures; 4-star, 144 acc. with 48 pictures; 5-star, 288 acc. with 96 pictures. Compiled by Dr. Gordon B. White, FPSA.

★ ★ ★ ★ ★

Sam. G. Blakesley John E. Walsh  
Donald T. Ries Lillian L. Walsh

★ ★ ★ ★

W. Treat Davidson Janet Goodwin

★ ★ ★

Elizabeth S. Burgess W. B. Maranville  
Al Dickens Beatrice Petersen  
S. R. Giles Kenneth D. Sloop  
Smith MacMullin D. A. Sprott  
Henri Vautelet

★ ★

J. M. Bigelow Frieda C. Miller  
Ruth A. Cordner Jack E. O'Brien  
August Dahlberg Maude F. Pruett  
Harry S. Jones Burt Sponhaltz  
Rae McIntyre Frank G. Zelenka

★

Mildred A. Glueck Thomas J. Lowe  
Earl H. Hodge H. Adelaide Steffen  
Lucile Kullrich H. R. Willmott  
Mary Frances Wood

### COLOR DIVISION (Slides)

Requirements: 1-star, 30 acceptances with 6 slides; 2-star, 60 acc. with 16 slides; 3-star, 180 acc. with 32 slides; 4-star, 320 acc. with 64 slides; 5-star, 640 acc. with 128 slides. Compiled by Ina Lank.

★ ★ ★ ★

Nelson Merrifield, AFSA  
Charles A. Mueller

★ ★ ★

George J. D'Esposito Arthur F. Shea  
S. R. Giles Clara B. Sibley

★ ★

Bruce M. Allen Rudy Siska  
Cecil L. Wilson

★

Ruth D. Coleman Hubert E. Hood  
Charles A. Fant Brooks R. Johnson  
Adeline Haaga Malcolm Mackenzie

### STEREO DIVISION

Requirements: 1-star, 30 acceptances with 6 slides; 2-star, 60 acc. with 12 slides; 3-star, 120 acc. with 24 slides; 4-star, 240 acc. with 48 slides. Compiled by Helen Brethauer.

★ ★

Eduardo Dufey

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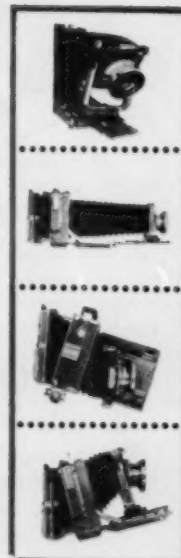
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## Talking with Animals and Trees

Those who seek to photograph nature can get more cooperation and better pictures if they learn to talk with their subjects. Nate says it can be done.

### BY NATURE NATE

SOME FOLKS believe that I talk to animals. I do. And the animals talk to me. We do not use long words as found in Mr. Webster's Unabridged but we understand one another. I believe they understand me better than I understand them.

If I can watch their eyes, lips, ears, tails, arch of backs and bristles, I can tell pretty well what they are driving at. Who can confuse the friendly yap, the defiant bark, the angry snarl, the unhappy whimper, the yelp of pain, and the lonely howl, or the hungry mew, the contented purr, spitting hiss, motherly cluck, prideful cackle, happy "song," frightened squawk, and such familiar expressions.

There is hardly an animal around us that we do not understand when he is trying to convey something to us. One who knows them intimately, studies their ways and tries to understand them, naturally understands their language better.

I have often quoted from the Old Naturalist of the Good Book. These Old Timers, living close to the earth, knew quite a bit about critters, wild and tame. One especially, knew them well and often referred to them. It is believed by many that he talked to them and that they talked to him. If you look in the First Book of Kings, Chapter 4, verse 29th to 34th, you will find this information:

God gave Solomon wisdom and understanding and largeness of heart. He was wiser than all men and the kings of the earth came to hear his wisdom.

And he spake of trees, from the cedar of Lebanon even unto the hyssop that springeth out of the wall. And of beasts, and fowl, and creeping things, and fishes. . . .

Kipling, who knew animals and wrote much about them says:

"There was never a king like Solomon,

Not since the world began;

But Solomon talked to a Butterfly As a man would talk to a man."

Now I have never talked to a butterfly but I do know a few important words

of the bee language, such as the happy hum of a working bee and what to expect when you hear the high-pitched buzz of an angry one.

There are some who can speak animal words. Often I have hidden and called animals and birds to me. One has to have a good turkey accent to inveigle an old wild gobbler to come to you. They are most wary. Even the turkey words must be carefully spaced in the sentence.

From a blind, I have used the alluring tones of a lonely turkey hen. A gobbler would reply, coming nearer and nearer. Then there would be a silence. Later there would be a great beating of wings behind me and a big gobbler flying away. He had become suspicious of my accent or grammar and had circled around behind me and sneaked up for a look-see.

Once, when a boy in Florida, I sat on the edge of a pool and croaked like a young alligator. Suddenly the head of a big alligator shot out of the water almost in my lap. She must have thought that I was one of her babies or was pestering one. I did not converse with her, but backed away fast!

Like the wise old king you can also talk to trees. To the great tree that stands in front of my cabin away up here in the hills, I say, "You are strong and beautiful, the small creatures and birds rest on your limbs and your leaves protect them. Your head towers high above the earth and you are kissed by the sun and the stars."

It extends its branches towards me, inviting me to rest under its mighty arms. Through its leaves passes a soft breeze, whispering peace, happiness, and contentment. •

*One of the nice things about belonging to Nature Division is being able to turn to Nate's column each time Nature Shots comes out. Through our good friend Alfred Renfro, FPSA, who types Nate's manuscripts, we were able to obtain this sample column for the JOURNAL. We hope he will favor us with more from time to time. The story of Al Renfro, Nate, and their forest friends like Felix the mouse and Heliotrope the wood pussy, appeared in the Nov., 1957 issue of the JOURNAL.—Ed.*





# P S & T Supplement

TECHNIQUES DIVISION  
SUPPLEMENT  
For ALL  
DIVISIONS

Editor: Ira B. Current, FPSA, 26  
Woodland Road, Binghamton, N. Y.

## EDITORIAL—

### The Quicker Draw

AUTOMATION is never enthusiastically embraced when it appears on the threshold of progress, in any field. In the industrial arts there has always been a hue and cry about lost jobs, removal of the elements of craftsmanship, monotony of standardization, and regimentation of tastes.

Thus, it was only natural that the final arrival of exposure automation to the world of photography was at first derided by those who had learned their craft, and sometimes employed exposure manipulation in their interpretation of pictures. Perhaps the unmasking of exposure hocus-pocus has been a disappointment.

The art of photography is made up not only of exposure manipulation, however. Automation, the new arrival, is beginning to feel as though he will be permitted to stay. Other elements in photography so far outweigh exposure measurement, as a tool of expression, that for many years photographers have used meters to assure themselves that they have been oriented correctly with respect to the scene lighting. To some, the moan often has been that the great pictures got away while they were working the meter dials. Many professional photographers, working in studios, have been able to familiarize themselves with their standardized lighting conditions, and seldom have had occasion to use exposure meters.

The cameras with matched-needle exposure meters built into them, and those with fully automatic exposure control, are here to stay and will be the cameras of the future. Actually, the elimination of the need for exposure computation has greatly broadened the number of people who have found satisfaction in the hobby of photography.

At first, these newcomers will have to find their way through the elements of photography other than exposure, after they have mastered the rudiments of operating their new cameras. But sooner or later they will be real competition to the old-time photographers, many of whom were characterized by an excessive preoccupation with the element of exposure itself. It may be true that exposure worries limited the number of people who could find satisfaction in photography.

The advantage of automation may be even more apparent in the specific area of movies, where the camera of today is the automatic exposure meter type, and only tomorrow will be fitted with a zoom lens. No longer will precious scenes of children at their best (the grist of a great percentage of amateurs) be lost because the exposure meter had not been snapped shut, put away, and the lens diaphragm adjusted for the lighting conditions. The camera will be pointed, and the film "fired

away" without need for a second thought. Those instantaneous scenes that make up our personal archives will have been captured.

Let's not all run out and exchange our equipment for the new automation. But if the tediousness of exposure determination is keeping us from realizing the most

from photography, it is time we start thinking about a "trade in." We will have nothing to lose, and most automatic camera controls can be overridden when necessary, to take care of those conditions when exposure manipulation is necessary to create a desired effect.—Ira B. Current, FPSA

## SPLICER CONVERSION . . . FROM COLD TO HOT

Lengths of modern safety film are not easily joined together, but this inexpensive heater will help you obtain strong, welded splices

By JOHN L. FORREST, APSA

AnSCO, Binghamton, N. Y.

**A**LTHOUGH there are a number of ways of splicing motion picture films, the cemented splice is most commonly and universally accepted. A cemented splice is made by overlapping one piece of film base with the other, the bond between the two pieces of film being formed with the aid of cement and pressure.

In the actual steps of splicing, the emulsion and substratum have to be removed from the area to be spliced, so that only clean film base is brought into contact. Actual joining is caused by a surface flow of the film base material, brought about by the solvent action of the cement. The main function of the film cement is to dissolve the surfaces of the two pieces to be joined; being held together in the softened state under pressure, they are welded to each other.

Some cements depend on the action of an intermediate adhesive to assist in holding the surfaces together. Such splices are not durable, because the adhesive actually divorces the two film bases to be joined and this weakens the splice. Film cements based on this principle have, for all practical purposes, disappeared from the market.

Most modern film cements contain, in addition to the solvents, a small amount of high viscosity cellulose ester

to provide body for improved brush application. This also carries the solvent system and holds it in place in the area of the splice. The presence of the cellulose ester also serves as a controlling factor in the drying rate.

Many improvements in the physical properties of motion picture film bases have taken place since safety films were first manufactured. Unfortunately, improvements in the safety bases have been accompanied by a corresponding decrease in solubility in common organic solvents, resulting in splicing difficulties. Modern safety bases are relatively difficult to splice, and the insolubility problem has made it increasingly hard to secure a good welded splice.

There are a number of good film cements on the market, but even with the best of these, a welded splice is not always secured. The degree of welding depends on a number of factors. Important among these are: (1) the skill of the operator; (2) thoroughness in removing the emulsion and the substratum; (3) adjustment and pressure of the splicer; (4) time and temperature of splicing.

Unfortunately, in many laboratories there is little that can be done about the temperature, and it is interesting to note that as temperature goes down the effectiveness of the solvents in produc-

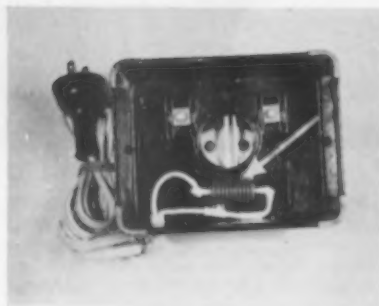


Fig. 1—Underside of conventional 16mm splicer shows heater unit (indicated by arrow) installed within base.

ing a splice decreases. For instance: there are many cements which will produce good splices at 75° or 80°F in from 10-15 seconds, but will produce only poor splices at 65°F in the same length of time. It is also interesting that at a temperature of 60°F or below, the solvents become less effective, and it is practically impossible to produce a good welded splice unless the time of splicing is greatly prolonged. Most commercial laboratories control the temperature of splicing by using heated splicers, and many professional splicers are provided with heating units. Most small hand splicing units are not heated, and it is well known that many non-professional workers install a heat lamp directly over the splicer to warm it. Other operators set the splicer on the bottom of an inverted pan over a hot plate to keep it warm. Still other improvised warming methods include the use of soldering irons under the splicer, and there are other systems, undoubtedly, with which we are not familiar, to accomplish the same thing. All these methods are bulky and cumbersome, and some can constitute fire hazards.

The method of heating the splicing unit, described here, makes use of a small industrial resistor to provide the necessary heat. Fig. 1 shows the under-

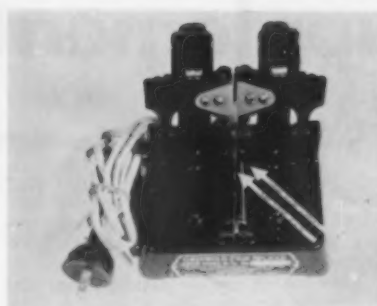


Fig. 2—Lower shear blade (left arrow) and shear blade support (right arrow) are conductors which transmit heat.

side of a conventional splicer with the heating unit installed. The unit is mounted directly under the cast iron support for the lower shear blade, so that the blade, which also acts as a support for the splice, becomes heated by conduction. In this way, the heat is applied directly to the splice where it is most effective (Fig. 2). The heating unit is chosen to maintain the lower shear blade at between 100° and 110°F, which was found to be the best tem-

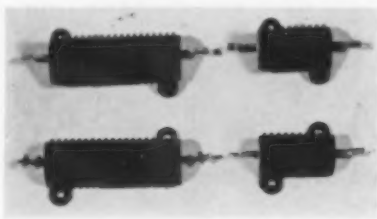


Fig. 3—Flat mounting surface of these resistors (shown in top views) transmits heat to splicer. The 50 watt, 1250 ohm unit (left) is recommended for 35mm splicers while the 25 watt, 1500 ohm unit (right) is for 16mm splicers.

perature for splicing. The heating unit has been sized to maintain the correct splicing temperature without any controls. This is accomplished by matching the heat dissipation by the splicer against the heat applied so that an equilibrium is reached and the shear blade remains within the correct temperature range. The unit has been sized for continuous use. The heat transfer from the aluminum shell of the resistor unit is so effective that the surface temperature of the unit itself does not exceed 150°F.

For the 16mm splicer, a 1500 ohm, 25 watt resistor is used (Fig. 3). At 120 volts AC this unit dissipates about 10 watts, which is less than one-half of the rated capacity of the unit (25 watts). This insures long life for continuous operation.

For the larger 35mm splicer (Fig. 4),

a 1250 ohm, 50 watt resistor is installed directly under the back support casting for the lower shear blade (same as 16mm).

Electrical connections are made by soldering a suitable cord directly to the leads of the heating unit as indicated in Fig. 1. Care should be taken to keep the wires from touching the heating unit itself. The exposed joints can be covered with Scotch electrical tape #27. This is a glass cloth tape with a thermosetting adhesive. For warm application of this kind, ordinary plastic or rubber electrical tape is not suitable.

A suitable grommet with clamp should be provided for the cord where it goes through the splicer casting. This can be the conventional type, if one is available, or one can be made by winding the cord with the Scotch glass tape.

#### List of Parts Needed

1 Dalohm Miniature Red Dot Resistor

For 16mm splicers use #B-25, 1500 ohm. Price about \$0.75 each

For 35mm splicers use #B-50, 1250 ohm. Price about \$1.25 each

These resistors are encased in aluminum and are the only ones we know which have a flat side for surface mounting. This makes them ideal for the purpose described above. Tubular resistors are not suitable for this application. Dalohm resistors are supplied by Dale Products, Inc., Columbus, Nebraska.

1 Electric cord length to suit application

We recommend Cornish Heater Cord, Type HPN-18-2 or equivalent. This is as flexible as ordinary lamp cord but has special insulation for warm applications. The price is about \$0.06 per foot.

1 Ft. of Scotch Electrical Tape #27

This should be available from an electrician. The tape comes in rolls 1/2 in. x 66 ft., and costs about \$1.75 per roll. It is manufactured by the Minnesota Mining & Manufacturing Company.

1 Standard electric plug

2 Screws for attaching resistor

Miscellaneous screws and clamp

If desired, a switch can be provided in the cord.

It is obvious that other methods of making the electric connections can be used. For instance, a small socket could be installed in the side of the casting, and a matching plug could be provided on a detachable cord. This would be a little more complicated to install, but for some users might be better.

The most convenient way of attaching the resistance heating element is

Fig. 4—Installation in 35mm splicer with resistor mounted under back support casting for lower shear blade.



with small machine screws, the base of the splicer being drilled and tapped for the screws selected. The important thing is to get good contact between the aluminum resistor unit and the cast iron splicer. Both surfaces should be cleaned of all paint or other coating to provide good metal-to-metal contact for best heat transfer.

Where the splicer is used on a more or less continual basis, it can be kept plugged in all the time. Where it is used only occasionally, it should be plugged in about one hour before use. This will give the splicer time to become thoroughly warmed up and reach an equilibrium with the room temperature. The heating units are sized for 110-120 volts AC only. In actual use, splices are made in accordance with the usual practice. Because the splice is warm, however, it is essential that the splicer be closed immediately after applying the cement; otherwise the cement may dry out and poor splices result. Besides following the instructions supplied by the manufacturer of cement, this is the only additional precaution which need be taken. Splicers, of course, should be periodically examined and adjusted to insure that the splice is held together under proper pressure. Regardless of heat or cement, good splices cannot be made on a poorly adjusted splicer. \*

#### Tips on Darkroom Planning

Building a new darkroom? Plan enough table space so that you will have room for color work, even though color printing may seem far beyond your capabilities at this time. It can save you major rebuilding later on.

When buying a print dryer get one that has replaceable ferrotype tins. Permanent type tins may rust, requiring replacing of the whole unit. And when buying ferrotype tins, buy the type having a brass base rather than steel.

If your darkroom is in the basement, be sure to cover the ceiling with ceiling tiles or some other suitable material. This will keep the darkroom cleaner and also prevent dust from sifting down between the floor supports and into your darkroom.

Spare enlarger and projector bulbs will protect you when you have a houseful of guests all set for slides or movies, or after you've just set up your chemicals to make prints. And naturally, this is right after the camera store has closed.

Your projector bulb will last longer if you leave it on once you've started showing slides. Don't turn it off for a few seconds as you get the next tray or file ready. The cooling and heating causes quicker burnouts.—Hal Carstens, Ramsey, N. J.

## Processing Kit for Travelers

One way to make sure your pictures come out right is to develop them as you go along

By MAURICE H. LOUIS, FPSA

**I**MPATIENCE can be a desirable attribute at times. For instance, take the case of the vacationing photographer who goes to all the trouble of processing his own B&W films while enroute. There is "method in his madness," however, for the experience of a fellow club member is still vivid in his memory. This chap returned from far-off places with oodles of exposed film (salon winners, naturally) only to emerge from his darkroom empty-handed. Reason? Some mysterious malfunction of equipment while traveling.

Percentage-wise, this might be considered a rarity and we always feel that it just won't happen to us. But it can and does. It goes without saying that if we take our equipment on any trip, even around the corner, it should be given a complete check. And it should be handled with care—not tossed about like a sack of flour!

Another good reason for periodic

processing while on an extended trip is that you may never be able to return to the same scene to retake a picture. A different exposure or a change of camera position can often turn a mediocre photograph into a winner. It does you little good to know this *after* you return home when nine out of ten times it is too late.

Of course, today one-day commercial processing can be obtained nearly everywhere and some of it is quite good. But few really fastidious amateurs will trust film development to others. To this, I am in accord. The solution is quite obvious. Just do your own processing while traveling. Sure, it will put you to considerable inconvenience with lugging a heavy case around with you and spending valuable time in an unlit bathroom, but you'll be rewarded for your efforts.

The accompanying photograph illustrates such an outfit I developed to suit

The author's kit contains everything needed to develop and print in black-and-white.





my individual needs when I traveled a great deal a few years ago. It is to be considered as a guide and can be altered to satisfy personal requirements and preferences.

The case, similar to that used to carry a view camera, is made of moulded fibre board and should last a lifetime. It measures 17" x 9" x 10" and when fully loaded weighs 30 lbs. Partitions are felt lined to prevent breakage. Due to certain recent processing innovations, the size and weight of this case can be reduced greatly.

Anyone handy with tools can turn out a fairly acceptable carrying case but I suggest having one made by a firm specializing in this type of work. They will make it to your own specifications, it will be comparatively inexpensive, and its round corners and finish will give it an attractive luggage look. Look under "Sample Cases" in your classified telephone directory for a supplier, or I can recommend Fibre Products Mfg. Co., 30 West 13th St., New York City.

From the photograph you will note that my kit includes the following: developer, replenisher, quick-fix hypo, neutralizer, acetic acid, Photo-Flo (aerosol), two developing tanks, 32 oz. and 4 oz. graduates, funnel, rubber hose for attaching to water faucet, timer, thermometer, film clips, string, scissors, printing frame, contact paper, negative envelopes, and anti-static brush.

I selected F-R Chemical bottles because they are square and graduated in ounces. However, plastic bottles now available would save considerable weight. Further reduction, in size as well, would result from the use of a powder, one-shot fine grain developer which eliminates the replenisher. An acetic acid stop bath is optional, of course. A neutralizer is especially valuable because it reduces washing time and allows the use of cold water.

Proofing is extremely simple and does not require chemical solutions. This may come as a surprise to neophytes in photography. It is accomplished with printing-out-paper, known to old timers as POP, and still used extensively by many professional portraitists. Four 2 1/2 x 3 1/4 or six 2 1/4 x 2 1/4 negatives can be placed in the 5 x 7 printing frame at one time. Only a few minutes are required to obtain proofs when exposed to strong sunlight. For indoor use, a photoflood bulb in a reflector proves adequate. One point of caution. Red or daylight proofs are not permanent and should not be exposed to strong light else they will darken.

The traveling photographer who is impatient enough to develop his own film along the way is covering all bets and not leaving anything to chance. •

## MINIATURE "STUDIO" for Close-ups

This home-built setup makes it easy to hold small subjects before the camera and control their position, background, lighting and focus

By HORACE R. WILLMOTT

Pointe Claire, Quebec, Canada

**A** CONVENIENT and efficient system for holding small objects is indispensable for the production of properly lighted, focused and framed pictures in many fields of photography which call for close-up work.

The equipment illustrated in Fig. 1 and described in this article is a "studio" in the sense that it is a means of providing complete control over conditions required for photographing small work in a field size of 5" x 7" and smaller. It is portable in the sense that it is not necessarily heavy, no single piece weighing more than ten pounds. It can be readily moved about the house or garden, or transported in an automobile.

The first requirement for posing a small object is a means of holding it securely and of raising, lowering, twisting and turning it at will in order to secure the best pose and framing. Of equal importance, unless high-speed flash is used as the sole light, is steadiness and freedom from vibration.

A very satisfactory and quite inexpensive stand can be made by using an old washing machine agitator as its base and a length of pipe or tubing for its upright. A piece of half-inch aluminum conduit (about 13/16" outside diameter) will do very well, as it is light but stiff. Light tubing of small diameter will not do, as it is too springy. The pipe can be set into the spline of the agitator, using cement



Fig. 1—The setup uses stands fashioned by mounting conduit uprights in washing machine agitator bases. Regular spring clamps hold lights and diffuser (left) while rigid wooden ones support the subject matter, background cards and diffuser, offer adjustments.

mortar. This can be bought dry (two pounds will be plenty for one stand) and will add a little weight at the bottom where it does the most good.

If you have a choice of agitators (used ones cost about \$2.00 each), you may be able to select those having a splined hole of such size as to allow you to simply hammer the pipe in tight. I had this luck with mine.

The over-all height of the stands can be made to suit your height. For the work stand, 5 1/2 feet will most likely be high enough, while the gadget stands might be 6 feet or a bit more so that diffuser, shade, or flash lamp may be placed high above the subject if desired.

In use, it is best, especially outdoors, to mount only the subject holder (Fig. 2) on the work stand; all other items should be mounted on another stand, or stands. This is to avoid any movement which might easily be imparted to the work stand by a diffuser, background card, or other item which will be affected by the slightest breeze. When indoors in still air, one stand can be made to do all the work; however,

### About the Author

Horace R. Willmott has pursued photography as a hobby, off and on, for some 30 years. Now he works primarily in 35mm color, and is vice president of Montreal Camera club. He claims only a modest exhibition record, but travels widely in Canada and the New England states and is particularly interested in nature photography, for which his special equipment was designed.—ED.





I have generally found three stands most useful.

Two or three arms should be made along the lines shown in Figs. 2 and 3. These are for use on the work stand. I much prefer these as they have more mass and are stiff and not susceptible to vibration, as is the standard lamp clamp with universal fitting. Two or three of the lamp clamps can be adapted by means of suitable wooden details as shown in Fig. 4. By these means the clamps can hold flash lamp, strobelight, diffuser, sunshade, background card or reflectors and, of course, flood or other lamps mounted in the standard lamp sockets with which these clamps are furnished. By moving the stand or stands, each one of these items can be placed exactly where required, and adjusted precisely to suit.

To make the lamp clamp adapter (Fig. 4) which is the essential item for securing the clamp to the stand, obtain a piece of sound wood about 2½" square and 4" long. Check sizes of clamp loops; make piece 1" longer than over-all length of loop. Bore a hole right through the center, lengthwise; make hole same size as pipe on which it must fit. Saw block in two, lengthwise, to make two clamps. If your nearest drill

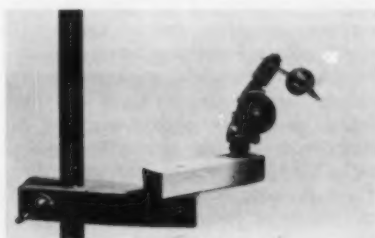


Fig. 3—Detail of reflector arm.

is a bit smaller, you can file the hole to suit the pipe. This is easier to do after it is cut in two. Next, mark the inside of the lamp clamp loop on the face of the adapter and whittle the wood down about ¼" to leave a boss which will fit into the loop and prevent the clamp from sagging to let the lamp droop when in use.

None of this work needs to be done with great precision, but the better the fit of the adapter to the stand and the clamp to the adapter, the more secure and workmanlike will be the final result. Only one adapter is used for each clamp. I have found that this gadget is most satisfactory and makes this type of clamp really useful and dependable.

Fig. 5 shows a gadget made to hold a diffuser which is two thicknesses of nylon net stitched onto a 15" hoola-hoop. The bottom clamp holding a strobelight in Fig. 1 is fitted with a

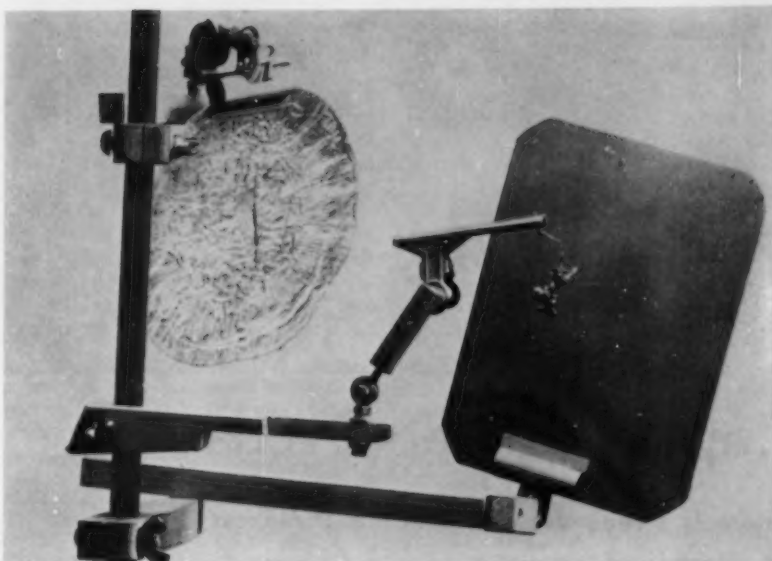


Fig. 2—Close-up shows construction of wood clamps and heavy, spring-type paper clips fastened to them to support subject, background, and reflector. Various devices explained in text are employed to tilt and turn each unit.

wood detail similar to Fig. 5, but with a small block of wood on the top fitted with a camera shoe so as to allow mounting of the strobelight or a flash unit in the same way that it mounts on the camera.

A battered and flattened aluminum pie plate (Fig. 2) serves well for many purposes. This arm assembly consists of two pieces of hardwood, the piece that clamps on the stand being 2" x 1" and 6" long over-all. The pivot arm, simply fastened with a #10 flathead wood screw on which it pivots, is 1" x 1" material 5" long. On this assembly is mounted a swivel joint unit terminated with a 2½" blade paper clip. The swivel joint is an aircraft part I purchased in a junk shop and is merely one of many things that would do.

For the middle subject holder arm,

Fig. 2, I achieved more flexibility by using two eyebolts and a small square hardwood shaft into which I threaded the shank of one eyebolt. The assembly is again terminated with a large paper clip which was modified by soldering extensions on one side. This permits the subject to be held well clear of the arm assembly.

Just to clarify what is achieved here, the clamp is fastened by means of a round-head wood screw through one finger hole only, to one face of the 3" long ½" x ½" hardwood shaft. The clamp can therefore be swung 360° on its mounting screw. The hardwood shaft is tapped and screwed onto the eyebolt at its base. This allows the shaft to be rotated 360° on its axis. The shaft, by virtue of the joint made by the heads of the two eyebolts being bolted to-

Fig. 4—Standard lamp clamp adapter.



Fig. 5—Tilting holder for diffuser.



gether with suitable plain and spring washers, can be swung some 270° through a vertical plane. Further, the lower eyebolt is mounted with plain and spring washers so it will rotate 360° about its axis in the hardwood arm. Finally, the arm can be swung, raised or lowered on the stand.

This may sound a little involved, but is really simple, easy to make and use. It is, in fact, a delight to use as it provides such easy manipulation of the subject—much easier than manipulating the camera in this close-up work. On

this main arm I put the eyebolt about 8" from the stand pipe hole.

The third lower arm, shown in Fig. 2 is 10" long and at its terminal is pivoted a second piece of wood about 1½" long, on which the paper clip mounts. As this arm is used for backgrounds, it must be longer, but does not need the same universal adjustment as is useful to control the subject and the reflector. I prefer the solid wood arms when background and reflector and subject are all mounted on the same stand. I am afraid of the springi-

ness of the lamp clamps, which may set up vibration of the stand and subject.

If two or more stands are made, then only the subject holder arm need be completely tailor-made. All the other functions can be performed by lamp clamps adapted as described and mounted separately. I have found the small amount of expense and time required to provide this equipment was repaid many times in convenience, time saved, and in film saved, too. Results are more dependable. •

## Tape Recorder Overlay

Here is a recorder conversion that makes it possible to record musical background and then superimpose narration upon it

By HOWARD B. SMITH

Electronic Specialties, Springfield, Mass.

**WHAT IS OVERLAY?** It is the recording of one sound program and the subsequent superimposing of another without completely erasing the first recording. For instance you wish to add sound to your silent movies. You may wish a continuous musical background with commentary or sound effects added at appropriate places. This is accomplished by overlay, whereby voice or sound effect is added to a pre-recorded background without completely erasing it.

This article will not consider the synchronization of sound with film action or slide show continuity. There are many excellent methods of accomplishing this, which will permit a very close approximation to lip synchronization by the ingenious experimenter. Many excellent articles have appeared describing such methods.

To understand overlay it is necessary to understand the method of tape recording. Let us start at the input of the recorder—either microphone, radio or phonograph will supply the signal to the input of our recorder and any of these may be coupled to it. Tape has been properly threaded into the machine, the volume level has been preset to permit adequate recording without overloading, and we are ready to start recording. The tape is set in motion and the desired information is recorded on the magnetic surface of the tape.

Sounds simple, doesn't it? Well, it is, but many other things are taking place

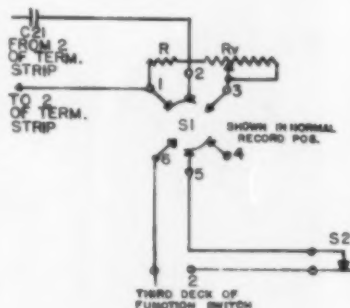
that we little realize. The very weak signal from our microphone, phono or whatever the input is, is being amplified to a usable value. The tape, as it moves through the mechanism, is passing over a head called the erase head. This removes all previous recording on the tape. Then the tape passes over the recording head, where a portion of the erase signal known as bias is mixed with the intelligence we wish to record on our tape. These combined signals set up a corresponding magnetic flux in the gap of the recording head. This flux rearranges the molecules in the oxide coating of the tape as it passes over the record head, thus impressing our message on the recording tape, which may be played back at will.

On playback the erase head is disabled. If this were not done we would again have a blank tape with no mes-

sage. The tape in passing over the playback head sets up minute currents which are now fed to the input of the same amplifier we used in recording, and amplified to a usable value. Then these signals are fed to a loudspeaker which makes the message audible to us.

We now have reached the point where we must examine the electronic structure of our recorder to decide how to partially disable the erase current and how to key the erase from no erase to partial erase.

There are two types of erasure. One makes use of a permanent magnet which is brought into contact with the magnetic coating of the tape. If your recorder uses this type of erasure, I would advise forgetting conversion of this unit. Fortunately, such erasure is seldom encountered today. The other method of erasure is electronic and in most cases can be converted quite easily. This electronic erasure makes use of a supersonic frequency of 25kc and up. We must find a way of partially disabling this erase current without materially affecting the bias to the record head. In most recorders we will find a capacitor between the output coil of the oscillator transformer and the erase head. If we disconnect at this capacitor, on the erase head side, and insert a resistance in series we will reduce the current to the erase head. Now we must find a way to completely disable this head so that no portion of the recorded message on the tape will be erased un-



C21=CAPACITOR ORIGINALLY  
IN RECORDER CIRCUIT  
S1=DPDT ROTARY SWITCH  
S2=SP NORMALLY CLOSED  
PUSH BUTTON SWITCH  
R=5K RESISTOR  
R=2K VARIABLE RESISTOR

TAPE RECORDER  
FME MODEL 47-A  
MODIFICATION TO  
PERMIT OVERLAY

til we are ready to record the overlay part. This will vary with the recorder to be modified, and can only be determined by a study of the circuitry of the recorder in question.

Let's use my recorder as an example. It is a Federal Manufacturing and Engineering Corporation Model 47-A. Fortunately it is one of the easier units to convert. The supersonic frequency is only used to drive the erase head and supply record head bias when the function switch is in the record position. In some other types the oscillator is running all the time, as this current is used to heat the filaments of certain tubes to prevent hum in the high gain circuits. This type is more difficult to convert, but the problem is not insurmountable.

Now for the actual conversion as I made on my recorder. I obtained a double pole double throw rotary switch and mounted it on the apron within the cabinet pocket provided to carry the AC cord, microphone, etc. One pole of the switch was used to reduce the power to the erase head, the other pole is used to switch in the keying circuit. In the first instance the capacitor between the oscillator coil and erase head was disconnected on the erase head end and attached to the common terminal, #2 of S1, with a shielded lead. A shielded lead was run from #1 of this switch to the point where the capacitor was disconnected. A 5K ohm resistor and a 2K variable resistor were connected in series, R and Rv on the diagram. One end of R was connected to terminal #1. The movable arm on Rv was connected to #3 terminal. This completes the erase conversion.

To disable the oscillator, I made use of a feature in the original circuit. Here terminals 1 and 2 of the third deck of the recorder function switch short out the primary of the oscillator coil, on all but record position. This causes the oscillator to stop functioning except in the record position with the result that no super-sonic frequency is generated.

To obtain the result I desired all I had to do was run a wire from #1 terminal of the recorder function switch, 3rd deck, to #6 of S1. From terminal #5 of S1 a wire was run to one terminal of S2. Another wire was run from S to the 3rd deck terminal #2. S2 is a normally closed push button type switch mounted on the top plate in any convenient position where space permits. This completes the conversion to overlay. Resistor values and connections to the recorder circuitry may vary from recorder to recorder of different manufacture. Unless you are adept at such work, I would suggest you have some radio or TV technician do this conversion for you.

To use your recorder in its usual manner S1 is turned to full erase position as shown in the sketch. Then record as usual. For overlay you will record as usual, then rewind and play back, marking the tape in some manner where you wish to record overlay portions. I mark these points with a small piece of magnetic tape splicing material. The tape is then rewound back beyond the overlay start mark. The function switch is turned to record and S1 to the overlay position. Start the tape and when the mark goes past the point chosen, press S2 and record the overlay. You will have to experiment with the position of Rv to obtain the desired amount of erase. At one extreme setting you should obtain no

erase, at the other extreme you should obtain full erase or very nearly so, if the values of R and Rv are properly chosen. Somewhere between the two will be the one you desire. This point must be determined by experiment. Only when S2 is pressed will you partially erase the prerecorded information.

You can record with microphone, phonograph or other input for overlay, just the same as an original recording may be made, and still have your background recording in at the volume you may wish. Once you have found the proper setting of Rv you will find this overlay method easier and better than trying to mix two or more inputs at one pass of the tape. ○

## Easy Way to Flat Glossy Prints

A solution to help solve ferrotyping problems

By ED RAMALEY

Denver, Colorado

**W**HO WANTS flat, glossy prints every time with the least effort? I think that the secret lies in the use of a print flattening solution.

I use an electric print dryer—the kind that has a canvas blanket that holds the prints down on a ferrotype plate, and prefer chrome on brass or chrome on steel plates. The brass lasts longer but the steel is all right as a base material. A rubber print roller and blotters to assist in squeegeeing the glossy prints to the ferrotype plate are also desirable but not absolutely essential. My experience has indicated that the selection or compounding of the print flattening solution is important. Chrome plates can be washed with soap and water; they do not require polishing. Usually, singleweight prints should dry in 5 to 7 minutes and doubleweight prints in 10 to 12 minutes. They should dry flat, stay flat, and be glossy all over without bubbles or spots of poor adhesion.

Now for the print flattening solution. I use it full strength or diluted not over 3 to 1, in a small quantity as a small puddle in the bottom of a tray. I swish the prints through the little puddle, first on the front and then on the back, thus saving 4 minutes and 55 seconds over the time usually recommended for soaking prints in a 10 to 1 dilution, and secure a much better result as will be explained in a moment. Squeegee the

print on the plate, put the plate on the heater and clamp the blanket in place. Try not to unclamp the canvas until the prints have released themselves, which they will do when they are dry.

A print flattening solution has three distinct functions in the ferrotyping of glossy prints. (1) It provides a wetting action that holds the emulsion to the ferrotype plate. (2) It provides a releasing action allowing the emulsion to come away from the plate without sticking as it dries. (3) It leaves a non-drying residue in the paper which helps to prevent curling. Dilution such as 10 to 1 or 20 to 1 and long soaking may put enough of the mixture into the paper to prevent after-curl, but it seems to destroy part of the ability to perform functions 1 and 2 in many of the commercial ferrotyping preparations.

Some experimenting should be done to find the print flattener that seems to satisfy the above requirements. My own experiments in both humid Ohio and dry California have indicated Ansco Flexogloss to be satisfactory. Eastman Print Flattening Solution seems to be best if it is mixed half and half with Eastman Photo Flo, with recommended dilution. Photo Flo can be used alone, but it lacks the anti-curling agent needed in dry climates.

This discussion should point the way for the experimenter in photo-techniques to independently control the gloss producing and curl preventing properties of ferrotyping solutions, using available commercial products to suit his own particular needs, and at the same time provide a "sure fire technique" for good glossies. ●



# Wetting Agents in Photography

Reducing the surface tension of solutions makes almost every process more effective

By SCOTT M. McCARTY

Sulphur, Louisiana

**A**LL LIQUIDS possess a phenomenon known as surface tension. Everyone is familiar with the fact that a needle may be made to float if it is carefully placed on the surface of a pan of water, the water giving the appearance of being covered with a thin elastic film at the surface which supports the needle. Surface tension is the resistance of this surface film to rupture, and exists not only at the liquid-air boundary, but also wherever a liquid is in contact with another surface—such as a ferrotype plate or a negative.

The behavior of this liquid-covering-film is desirable in some cases, undesirable in others. Notice how water forms a globule when it touches your ferrotype plate. Undesirable. Notice how it collects in droplets on your negatives just out of the wash water. Not desirable. Notice, too, how it rolls into a ball when sprinkled on the petals of a flower before you make a close-up.

Is it possible to change this behavior of water, to make it perform photographic jobs better? Definitely yes. We can employ a wetting agent. Wetting agents are one member of a large group referred to as "surface active agents." Other members of this large group include detergents, emulsifying agents, foaming agents, dispersing agents and repellent agents. In photography we are concerned only with the wetting agents.

What happens when a wetting agent is added in small concentrations to water? Can you imagine the elastic covering around that globule suddenly removed? The globule then collapses, spreads evenly and thinly over a large area, makes intimate contact with the surface of the plate, the negative and the flower petals.

Surface active agents are not new, having been known and used since Biblical times. The oldest, and most commonly used ones are the soaps. In the old days, soaps were made by combining lye, obtained from wood ashes, with animal fat. Ox-gall solution is another surface active agent. Many old formulas are still to be found which prescribe its use. World War I gave the first real impetus to the development of the modern synthetic surface active agents. Within the past few years, these products have received in-

creasingly wider recognition in scientific and industrial fields, including photography.

Current developments are aimed at producing specific agents designed for specialized applications. Certain properties are necessary. There must be easy and complete solubility in any type of water; the agent must have good keeping qualities or long shelf life; it must function over the wide range of acid, neutral and alkaline solutions encountered in photography; it must be pure so as not to harm delicate photographic emulsions; it must be efficient enough to be used in very small concentrations; it must be chemically inert, having no effect on the chemical properties of the photographic solution in which it is used; and the price must be within reach of all.

Many uses are found for wetting agents in photography. Even before you buy your film and paper, many manufacturing steps employ wetting agents—to aid in the application of the silver halide emulsions which make up the sensitive layer, in the application of anti-halation layers, filter layers, anti-abrasion layers or other super coats to the photographic film and paper. They facilitate smooth deposition and adhesion of the added layers.

In processing the exposed film and making the print, a wetting agent may be used to advantage in just about every step, with the exception of fixing. This exception is of little significance. Emulsions have already been thoroughly wet before they go into the fixing bath. Wetting agents may be used to improve negative and print quality, in developing, intensification or reduction, toning, spotting and ferrotyping procedures.

In the developing stage a dry surface (the exposed photographic negative) is immersed in a liquid (the developer). Here the photographer is faced with that same problem encountered earlier with the ferrotype plate, and the flower petals—the solution will not flow evenly and smoothly over the surface. This situation may be further aggravated if the negative surface has a slight grease deposit on it from accidental handling. This can present a serious problem resulting in uneven development or the

production of air bells or spots on the negative surface. The developer will in time wet the negative surface and will eventually penetrate the slight grease deposit or finger mark. But what is happening in the non-greasy portions? The developer has already penetrated the sensitive emulsion and has begun to act. Thus in the same local area there may be different stages of development. This is especially true with many of the quick-acting developers marketed today. This trouble cannot occur if a wetting agent is employed. The negative surface is thoroughly wet. That elastic film has been removed from the solution. It flows evenly and smoothly over a large area, making intimate contact with the surface, and the finger marks are cleared while the tendency to form airbells and spots is lessened.

This action may be demonstrated by taking two dry negatives. One is immersed in water and withdrawn. Notice the globules, how the water tends to collect in droplets over the surface, doing a poor job of wetting it. The other dry negative is immersed in a dilute solution of wetting agent. See how evenly the surface is wet. No globules or droplets collect; the surface is completely wet.

Wetting agents may be used in two ways with developing solutions. They may be mixed in the developer itself, or they may be used as a pre-wash before the film is placed in the developing solution. Of the two methods, the pre-wash method often is to be preferred. Some developers, especially those with high sulphite content, tend to develop fungus growth in solution when mixed with the wetting agent.

When used as a pre-wash before developing, the wetting agent helps to dissolve the dye backing of the film, cleans the emulsion surface of grease or finger marks and washes foreign matter such as dust off the emulsion surface. It allows the developer, when it comes in contact with the film, to act on the emulsion to the same degree throughout its entire area.

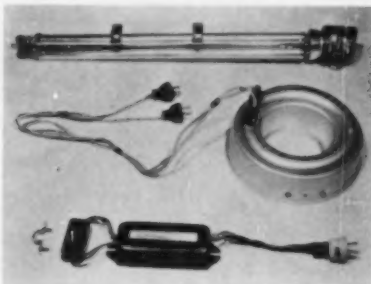
After complete processing and thorough washing, the film is immersed briefly in another dilute solution of wetting agent, drained briefly, then hung to dry in a dust-free atmosphere. The water will drain uniformly from the film, greatly reducing the danger of water spots and marks. Films treated with a wetting agent also dry more rapidly—the excess water drains away, the remaining water spreads evenly and thinly over the entire film area. Use of a wetting agent avoids the necessity of wiping the negative to remove surface water. When sponges, chamois or film squeegees are used

Continued on page 50

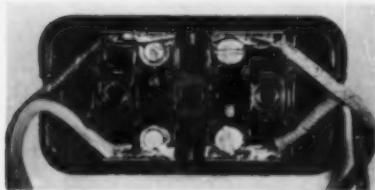




With camera mounted at center of unit the setup is ready for shadowless photos.



Subassemblies are tripod (top) with ballast mounting plates attached, circline light (center) with cords and reflector, and ballast assembly (bottom) including "U" bracket, three-plug receptacle, ballast itself, and on-off switch in plug.



Underside view of three-plug receptacle shows how it is wired. Note section cut from center of buss to insulate outside receptacles from each other as required.

**Reflector detail** shows power connector, tube-holders, and bolts that hold them in place. Tripod-mounting plate is at top of picture, is drilled and tapped for standard  $\frac{1}{4}$ "-20 tripod screw. Tube-holders are taped to hold tube securely.



**Special bracket** to hold camera is made from piece of  $\frac{1}{4}$  x  $\frac{3}{4}$ " aluminum stock, two tripod screws with knurled knobs, and a flash holder bracket (Minicam). Aluminum is bent as shown and drilled and tapped to fit camera and bracket.



## RING LIGHT Variation

Shifting ballast to tripod makes this popular unit easier to mount and adjust

By J. HOBSON WOOLNOUGH

Griffiss Air Force Base, New York

**A** YEAR or more ago, an article by C. E. Maass in *U. S. Camera* captured my imagination. The article presented a construction plan for a ring light using an  $\frac{8}{16}$ " gelatin mold and four incandescent enlarger light bulbs. I planned to make one like it some day. However, the project had to wait until my transfer back to the States as none of the items were standard on the Japanese market. Fortunately, my return coincided with the September, 1959 issue of the *PSA JOURNAL*. Robert E. Boyse's article in that issue broadened my ring-light horizon to a  $\frac{9}{16}$ " gelatin mold with fluorescent circline light. It didn't take me very long to decide that the fluorescent model was more practical for me than the incandescent job. In short order, I collected the gear and made a most satisfactory ring light of my own. Along the way I made some modifications that might interest you if you are thinking of building a light of this type.

Before constructing the ring light, I decided against mounting the ballast on it. Placing the ballast on the tripod leg removed the extra weight from the tripod head and avoided construction of the ballast box. The only other changes were: (1) Plug-in connectors for ease in disassembly; and (2) An on-off switch in the power plug to place full control of the light conveniently near the camera.

In use, this brand of ring light has the advantage of flexibility. The whole

unit can be used on its own tripod, the light assembly can be mounted on a bracket with the camera, or the sturdy camera tripod can carry the ballast while even the most flimsy tripod will hold the light.

For the benefit of those who would like to try this variation, a complete list of materials follows:

One 22 watt cool-white circline fluorescent tube.

One gelatin mold,  $\frac{9}{16}$ " outside diameter.

One ballast for 22 watt tube.

Ballast Assembly:

One night light

Three "U" brackets (in size to fit largest part of your tripod leg).

Four 10x24  $\frac{1}{2}$ " bolts (to fasten "U" brackets to the ballast mounting plates).

Two ballast mounting plates, 1/8x3/4x2- $\frac{1}{8}$ " (drill and tap each plate for two 10x24 bolts on 1 $\frac{1}{2}$ " centers; also drill and tap each plate for a  $\frac{1}{2}$ x20 bolt, center this hole on each plate.)

Two ballast mounting bolts,  $\frac{1}{2}$ x 20%.

Six  $\frac{1}{4}$ " flat washers (needed to hold mounting bolts out from tripod leg; shorter bolts could cut this requirement to zero.)

One standard three-plug receptacle (modify this as shown in the illustration to insulate the outside receptacles from each other.)

Two  $\frac{1}{2}$ " bolts to fit threads in receptacle (these will hold receptacle to "U" bracket).

Circline light assembly:

Two plugs, standard size.

Two light cords, three ft. each.

Two small male and two matching female plugs (these were obtained from a trailer maintenance firm).

One white ceramic plug with cords.

Three tool holders to hold fluorescent tube.

Three 10x24-2" roundhead bolts to hold tube holders (two nuts per bolt to support tube holders away from base).



Completed unit with reflector mounted on tilting tripod head. Cost came to \$9.36.

One tripod mounting plate,  $\frac{1}{2}$ "x $\frac{3}{4}$ " x 3" (curved to fit reflector. Drill and tap for two 10x24 bolts on 2 $\frac{1}{2}$ " centers. Also drill and tap for one  $\frac{1}{2}$ x20 bolt in center of plate).

The ballast assembly is easily begun by soldering the power leads to the contacts of the night light. The other leads (see wiring diagram on ballast) are soldered to separate contacts of the modified three-plug receptacle (see illustration). Next mount the ballast and receptacle on the tripod leg (or light stand) with the "U" brackets.

The circline assembly is constructed in a manner similar to the one described in the September, 1959 PSA JOURNAL. Your design will depend on the type and size of fittings locally available.

My ring light cost \$9.36, some \$2 more than Mr. Boyse's but still not too much for a useful light of this sort. Good luck!

#### About the Author

J. Hobson Woolnough began in photography with a two-dollar box camera and a developing outfit. He has worked as an industrial photographer and has served as instructor in the USAF Photo School, Lowry Air Force Base, Denver. Superimposed on this photographic background is a career as a USAF pilot and intelligence officer.



## IMPROVED HOLDER for Multiple Contrast Filters

This simple gadget doesn't slip off the lens  
and lets you stop down easily after focusing

By JOHN R. GROUND

Lake Wales, Florida

**ALTHOUGH** multiple contrast filter sets usually come with a filter holder adaptor, it often turns out to be far from satisfactory for the following reasons:

1. The filter holder must be removed and reattached each time a different enlarging lens is used.
2. Some lens barrels are too short to allow proper attachment.
3. Attached to the lens, the filter holder makes adjusting the diaphragm difficult. This is especially annoying in that the usual practice is to focus with the lens wide open and then to stop down when making the exposure.
4. The rubber tipped attaching screws do not allow very secure attachment.

By building a simple filter holder which is attached to the lens board, the above objections are overcome. The filter holders shown in the accompanying illustration were cut from an aluminum cookie sheet costing about a dollar in any hardware store. While those shown were made for use on an Omega enlarger they can be adapted readily for use with any machine by simply adjusting the length of the attaching arm. Fig. 1 shows the shape of the holder. It is reproduced half size in case you want to take off dimensions. None require accuracy.

The holder in the accompanying il-

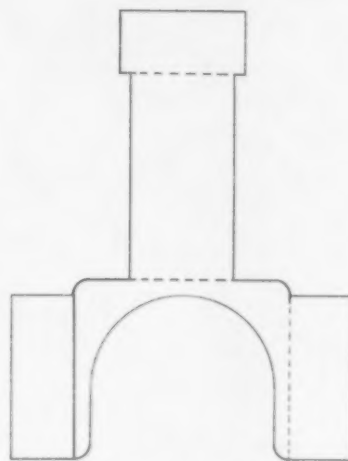
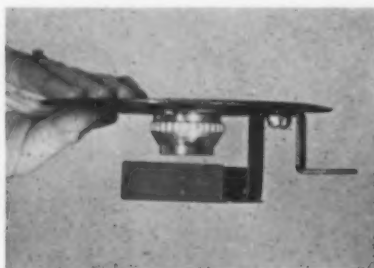


Fig. 1—Holder shown half size; dimensions do not call for extreme accuracy.

lustration was cut with a hand coping saw from an aluminum sheet held in a vise. An electric jig saw would make a quicker job. In either case the center section should be cut out *after* the sides are formed. After filter holder is cut out and formed, the job is completed with a coat of flat black paint which will give it a good appearance and prevent unwanted reflections. On the Omega this filter holder is attached to the lens board with the screws that hold the red filter bracket in place. With other machines the filter holder is attached with self tapping metal screws or small bolts.

Horizontal view of holder in place shows freedom provided for adjusting aperture.



View from below indicates how holder is centered relative to the enlarger lens.



# MPD-PSA Course in Motion Pictures

## Lesson Eleven—Lighting

By George W. Cushman, APSA

Illustrations by the Author

It has long been said that a motion picture is nothing more than light and shadow on a white screen. This is surely true of a black-and-white picture, and with colored pictures the only change is that the shadows are in colors.

All of this is saying that we are creating shadows when we take movies, and in a sense that is technically true. So, then, if we are merely creating light and shadow when we use our cameras, we had better look carefully to see that our light and shadow is artistically and effectively created.

In discussing lighting we might divide it into two categories—the technical aspect and the artistic aspect. The technical aspect, naturally, is concerned with equipment—with the quality of the light and the amount or intensity of the light. Also, there is a control of light. The artistic aspect is concerned with the placement of the light in relation to the subject which, in its simplest terms, means the creation of the shadows that make the picture.

**A. DAYLIGHT SCENES.** We can divide lighting into two primary types, exterior and interior. By exterior we mean the use of the sun as the dominant source of light. And by interior we mean the use of artificial light as the dominant source.

Exterior scenes can be exposed with the sun shining directly on the subject, with the sun shining on the side of the subject, with the sun in back of the subject, or with the sun behind a cloud and the cloud and the sky serving to reflect sunlight onto the subject. Sometimes we can control this sunlight on our subject, and sometimes we can't.

Since the amount of light directly governs exposure, the two are closely related. Often they are confused to the extent that they are taken to be one and the same, but actually there is a vast difference. Technically speaking, the lens diaphragm must be set to permit just the right amount of light to

reach the film and properly expose it. There is no point in having more light than is necessary to get the result and quality desired. All things being equal, a scene exposed at  $f/11$  will look just the same as a scene with half as much light intensity exposed at  $f/8$ . In other words, with the lens we can control the intensity of the light on a given scene, and thereby be assured of proper exposure, but often we cannot control the placement of that light and placement of light is where the artistic element of a picture is created.

**B. EXTERIOR LIGHT PLACEMENT.** If a tourist visits a famous landmark at 10 A.M. and is allowed ten minutes at the site, he whips out his camera, sets the lens, and exposes the scene. He cannot control or change the placement of the sun in relation to the subject. He may know that at 2:30 in the afternoon the sunlight on the subject will be much improved, but by that hour he will be miles away.

If he is primarily interested in picture taking, the tourist will visit such spots a day early and determine when the sun will shine most advantageously on his chosen subject. He will then return at that hour to expose his film. We can call this light placement. Though the photographer cannot move his subject or the sun, he can wait until the sun has reached the most advantageous position in the sky.

**C. MOVABLE SUBJECTS.** Sometimes the sun is at no hour of the day in a satisfactory position with regard to the chosen subject. There is then no alternative, unless it be to wait for a gray day when there will be no predominant light source. This is sometimes necessary.

But with numerous subjects, such as people, there is seldom any excuse for poor light placement. Human subjects should, when possible, be placed so that the light shines most artistically on

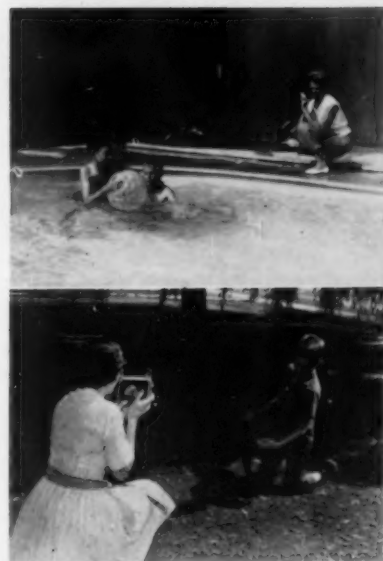


Fig. 11A

them. An example is seen at the top illustration in Fig. 11A. Here we have two children in a swimming pool in the outdoor sun. The photographer can shoot the children from any angle or position, depending entirely upon the direction of the sunlight for the best effect. The children can be asked to face either way, as best suits the photographer.

In the lower photo of the same illustration we note again a control of the subject in relation to the prevailing sunlight. In this instance the child and dog have been placed between the camera and the sun, causing the sunlight to shine heavily on the back of the subject to create what we call "backlighting" for a pleasing and artistic light and shadow combination.

**D. REFLECTORS.** In this particular scene, a reflector has been used to bounce sunlight back into the shadowed areas of the boy and dog. Reflectors can be any substance or material that will reflect light. Usually they are large sheets of thin plywood or cardboard, with one side painted white, and the other side coated with tin or aluminum foil. The latter reflects a very strong light.

In this illustration the reflector has been placed near the cameraman (not shown here) and is reflecting much of the sunlight onto the subject, thereby



resulting in detail in the shadowed areas.

When backlighting shots such as this are made, the use of reflectors is almost mandatory. A section of bed sheet is suitable if nothing better is at hand. Prepared reflectors for a scene such as this can be 3 or 4 feet square, and normally should be placed higher than the lens of the camera, so that the reflected light is shining down on the subject.

In this particular illustration, note how the sunlight, forming the backlight on the subject makes the subject stand out from the large expanse of black shadowed ground behind it.

**E. SUNLIGHT INSIDE.** It isn't always necessary to shoot out of doors to use sunlight. An example of how sunlight is used inside may be seen in illustration 11B. In this instance the girl is sitting by the window with sunlight from outside striking her. A reflector can be used to throw some light onto the shadowed side of her face, as was done in this illustration, or the reflector can be omitted, in which case more of a silhouette would result. If a reflector is not available to light the shadows for a shot such as this, artificial light can be used.

The average photographer soon learns to use sunlight and to place his subjects according to the results he wants. Experience is the best teacher, and if the student will study his results and try to figure out how he can improve them, his exterior scenes should show marked results and interesting light and shadow combinations.

**F. INTERIOR LIGHTING.** A few years ago inside motion pictures were dependent upon extensive costly lighting equipment in the form of arc lamps and similar items which were practically out of the question for average home use. Even a few flood lamps would tax the electrical circuit of the normal home. Today, however, most amateurs and many professionals depend upon what is known as the photoflood bulb. This is an ordinary looking electric light



Fig. 11B

bulb about the size of a regular 150 watt lamp and screws into an ordinary electric socket, yet gives off an intense white light not only suitable for, but intended specifically for indoor motion picture work.

**G. PHOTOFLOOD TYPES.** This ordinary looking bulb is known as a photoflood bulb number #2 and is available in most photo stores. Two, or at the most, three of these, placed in suitable reflectors, are sufficient for practically all normal motion picture photography that will be undertaken in the home.

In illustration 11C we see two different types of photoflood lamps. At the right is the #2 just described, which retails for from 50 to 75¢. It has a life of about 5 hours, which is sufficient for several hundred feet of film.

At the left is a photoflood bulb equal in light intensity, but housed in its own reflector. It is therefore known as a "reflector-flood" and no other reflector is needed with this bulb. It costs considerably more than the normal #2, but the advantage of its having its own reflector is a great convenience for some photographers.

There is one other light bulb type in this connection and it is referred to as the photoflood-spot. It looks exactly like the reflector-flood, the difference being that instead of spreading over a large area with an even light, as the floods do, it places a concentrated spot of light in one small area.



Fig. 11C

There are also available larger and smaller photoflood bulbs which give off greater and lesser amounts of light respectively, but the worker is advised to begin with those described and pictured here, and then employ the others as his needs demand them.

**H. USING PHOTOFLOODS.** In the top picture in illustration 11D may be seen the standard type of reflectors with which photoflood bulbs are nor-



Fig. 11D

mally used. In this instance the reflectors are placed on adjustable tripod stands which can be set at any height up to seven feet. In the bottom picture may be seen four reflector-floods placed on what is known as a light bar. The camera, also, is attached to this light bar, making a very handy, portable unit which, at times, is most convenient to use. The lights thus follow the camera and remain as evenly on the subject as the camera does. With subjects at the same distance in each shot, no change in the lens diaphragm is necessary.

Light bars are convenient for use at weddings, parties and other assignments where the use of lights on standards would be almost impossible or surely inconvenient.

At other times the light bar is a convenient method of lighting for the lazy photographer. Unless forced to use them, only the lazy photographer will resort to them. The pictorial quality of the lighting they produce is about as bad as lighting could be. The lights on such a bar, in this case all below the camera lens, give a very flat, harsh



lighting, and produce ugly shadows on the wall behind the subject. To sum it up, light cars are convenient, required on some assignments, and well suited to the lazy photographer. Yet they result in poorly lighted pictures. The serious photographer won't use them, so from now on we shall forget them.

**I. PICTORIAL QUALITY.** The motion picture enthusiast who is eager to obtain the most pleasing picture on the screen will place his lights in the best possible positions to achieve this end. Is this difficult? Not at all, if a few simple principles of light placement are observed. Let's look at some of the basic ones.

First of all, any subject should be lighted to look as natural as possible, or, natural in keeping with the surroundings. We all know that the primary source of light outdoors is the sun. When we see a subject in the best possible sunlight, the sun shines on it from above, and often at a slight angle from where we are standing. Then, a certain amount of light is reflected from the rest of the sky to soften the sunlight and to give a softer yet adequate light in the shadows of the subject.

If that can be called natural lighting, then indoors we should so place our photofloods that we may create the same conditions.

**J. THE KEY LIGHT.** Outdoors the sun can be called the key light. Indoors, then, we will use one photoflood to take the place of the sun, and we will call it the key light. We will place this key light well above the eye of the camera and slightly to one side. This is exactly what we have done with

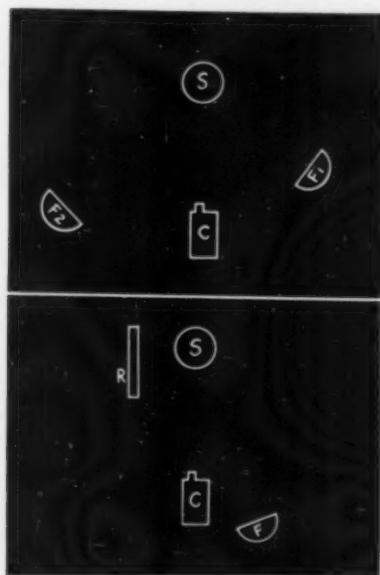


Fig. 11E

lamp F in the lower illustration in Fig. 11E. If this key light was all that we would use, it would light the subject from the right side of the picture, yet leave the other side of the subject quite dark.

Outdoors we know that the sky serves to reflect light onto all sides of our subject, so that outdoors the left side of our subject would receive sufficient amount of light to register on the film. Indoors, then, we must throw some light into the shadowed side to take the place of the work of the sky. Any method of accomplishing this end is satisfactory, and in this bottom illustration we have placed a reflector (R) close to the subject so that some of the light from the photoflood is reflected into the shadowed side of the subject. This would give a pleasing and natural result.

A variation of this same natural lighting is shown in the top illustration. In this instance the key light, shown as F-1, is placed slightly more to the right, giving a heavier shadow to the left side and, if the subject be a human face, casting a good nose shadow which would make the nose stand out fully. Then, at a distance almost twice as far away, a second photoflood is used, F-2, which throws some light into the shadows on the left side. Note that this balance of lighting retains the shadows—F-1 creating them and F-2 lightening or softening them.

Many photographers have heard that shadows should be killed, especially in color photography. This is not so. Without shadows we have a very flat lighting, and the subject lacks character and reality. Remember, the sun always casts shadows, and shadows are natural. But we do not want black, opaque shadows. Therefore, we must have shadows, but we must lighten them enough so that the detail within them stands out and will be exposed on the film.

Both of the diagrams in Fig. 11E are basic lighting set-ups and though more lights may be used on professional sets, this particular pattern is retained. Remember to keep the photofloods from 12 to 24 inches above the height of the camera lens.

**K. BACKLIGHTING.** In the two set-ups just described, a subject, especially in black-and-white, will often appear to blend into the background. That is, the subject does not stand out as in real life or third dimension.

We can achieve this separation from the background by using back lighting, the same as was employed with the boy and the dog in Fig. 11A. Indoors this effect is achieved by actually lighting the subject from behind.

In Fig. 11F we show such an ar-

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Fig. 11G

rangement. In this instance you will note we have retained the key light, F-1, just to the right of the camera, which gives a full light on the camera side of the subject, F-2 is placed in back of the subject so that the light, coming from the back, covers the left side. Then, in back of the subject at the right we use a spotlight to "rim" the back of the right side. Thus, between the spotlight high on the right, and F-2 high on the left, we "rim" the back of the subject thereby bringing it out from the background.

Why didn't we use a spotlight in place of F-2? Because if we did, the left side of the subject might be in too much of a shadow. This would depend upon the placement of the key light F-1. If the key light adequately covers the subject from camera position, a spotlight could be used at F-2, but in this instance we used a floodlight at F-2 not only to cast a rim but also to cast enough light on the left side of the subject to lighten the shadows.

The positions of the lights in this and the other diagrams with this lesson are not definite, fixed positions, and the subject matter will determine if they should be moved farther to one side, higher, lower, closer, or further away. Place the lights, then study the shadows on the subject. Use the lights to create, lighten or erase shadows as you desire. In this way our highlights and shadows on the screen are reproduced in a pleasing and artistic manner.

The student of lighting should learn to determine light placement by studying a picture. Look, for example, at illustration 11G. What lights were used here and where were they placed? Three photofloods were used. Can you tell where they were placed? The key light was situated to the left of the camera, and the balance light, or light used as a reflector, was placed on the right of the camera to reflect light into the right side of the subjects, but twice as far from the subject as the key light. The camera lens was slightly over 4

feet from the floor, and the lights were almost six feet from the floor.

On the ceiling above and behind the subjects was a third photoflood. Why did we use a photoflood for a rim or back light instead of a spot in this picture? Because a spot was too concentrated from the low ceiling and would have covered only one of the subjects. A flood covered both and the table besides. Notice here how the rim light makes the subjects, the table, and even the backs of the chairs stand out from the background.

**L. LIGHTING LARGE GROUPS.** It is a small area it is difficult to get proper light placement for large groups. For the most part a large group should be lighted just the same as a small subject using the same principles we have been describing. But in small quarters this is often impossible.

In Fig. 11H we see an acceptable substitute. Here four lights are used. A key light on one side of the camera would probably not cover such a wide subject suitably, since it could not be placed back far enough from the subject. Therefore, we use two, one on each side of the camera. Obviously this would give very flat lighting and should normally be avoided, but conditions compel such a compromise.

Therefore, in order to eliminate this undesirable flat lighting somewhat, we place F-3 and F-4 to shine across the subjects in an attempt to create some shadow. F-3 is aimed at the right end of the subject, and F-4 at the left end. If F-3 were aimed at the left end of the subject the lighting would be much too strong and result in overexposure.

If backlighting can be used in a set-up such as this, fine, although four #2 photofloods on one standard home circuit is usually about the limit without blowing fuses. So, as we said, this isn't the best lighting set-up for large sets and subjects, but it is an acceptable substitute.



Fig. 11F



Fig. 11H

**M. ARTISTIC RESULT.** Remember, it is not the amount of light, but the placement of the light that brings about the pleasing and artistic results the serious amateur wants on his screen. These are the basic principles. Try them. Don't be afraid to spend a few minutes moving lights around your subject, side to side, up and down. Watch the shadows change. Don't press the lever until you have exactly what you want. Moving lights around doesn't cost anything. Film does.

# Cinema Clinic

Conducted by George W. Cushman, APSA

## Film Speeds

**Y**OU OLD TIMERS will remember H & D, Din, Scheiner, Watkins, Wynne, and I think there was one by Drem—all of which were methods of determining the relative exposure speeds of various emulsions.

We didn't pay too much attention until Weston came along, and then General Electric, each with a new series of figures to be used with its meters. Printers had a hey day printing conversion tables, and we all spent more time figuring out our exposure values than we did taking pictures.

Then ASA came along and mixed all the prevailing figures into a big pot and gave us one series of figures which we all started to use with some semblance of conformity.

Of course the one universal rating was an improvement. Now we are to get an improvement on the improvement. New values are on the way. ASA has announced that the change will present a more nearly true rating of a film's sensitivity by removing the generous safety factor which has often been found to be too generous.

Our films haven't been changed, but the evaluation of their speeds has. ASA's announcement adds something else to film speed ratings which points the way to many changes in the photo industry and in the world of camera users of tomorrow.

It could replace our present system of f-stop lens markings, big number film speed ratings, light meter calibrations, and for the still man, those shutter speed fractions.

A new number is to be added to each new film speed. As I understand it, it goes something like this: The new numbers will be between 1 and 10, but to distinguish them they will be marked with a logarithmic sign like this: 1°, 2°, 3°, and so on. Each number doubles in value over the one preceding it.

Now, let's put some new ASA film speed ratings together with their new values. ASA 25 equals 3°, ASA 50 equals 4°, ASA 100 equals 5°. However, they will be written like this: ASA 100/5°, ASA 200/6°, ASA 400/7°, and so on.

In between ratings like ASA 150 would be indicated by fractions, such as 5.5°.

Since the new numbers in degrees will have the same values as the former numbers they are coupled with, it is hoped that eventually the larger numbers will be dropped, although I think it will always be easier for me to remember that 200 is twice 100, instead of having to remember that 6° is twice as much as 5°. Anyway, I'm willing to try, probably because we may have no other choice.

So far this is only half the system. The remainder is this: The scenes that we photograph will be calibrated according to the brightness of their light and referred to by simple numbers. For instance, the average sunlit scene will have a brightness value of 10. Half as much light would make its value 9, whereas twice as much, such as a beach or snow scene, would increase it to 11. Light meters would be calibrated accordingly, giving us a reading in these small numbers.

Now comes the easy part. We simply add together the brightness number and the film value number and we get the exposure number. Let's try it. We have Super Anscochrome in the camera which is 5°. It is a sunny day, and that is worth 10. So, we simply add 10 and 5 and we get 15, which is the lens setting to use. Kodachrome would give us 12, and Plus-X about 13. If I were in Mexico I would probably stop some peon and inquire "How much is that in American money?"

Of course, if I admit it's going to cause me no end of anguish to convert my rusty thinking to this new fangled system, I am merely admitting my old age. It is apparent that this is a much simpler system to learn for the beginner. Surely it is not any worse than trying to make him see that f/5.6 lets in twice as much light as f/8, and f/11 only half as much. The beginner soon asks, "What do these f-numbers mean?" and surely the answer is not suitable food for the beginner. Without a logical answer he fumbles in the abstract for years and wonders why his pictures aren't better exposed.

Now, with simple numbers to add and subtract, he may grasp the whole

idea of relative exposure much sooner, with more consistent results to prove it. And when camera manufacturers begin to mark their products with the new figures, it may not be hard for us old timers to change. We might even end up by finding it simpler as well.

Some still camera makers have already started using this system. No doubt movie cameras will come in time.

This discussion isn't a warning or a threat. Just thought you'd like to know what's ahead so that if your dealer throws some weird figures at you next time you're in the market for a new lens or exposure meter you can tell him, sure, you know what it's all about . . . If you do, then how about explaining it to me?

So long for now. See you in Houston next month.

## SOUTH of the BORDER

Continued from page 15

in color slides only, closing May 5th, 1961. Original awards of trophies imitating a color slide in its mount, will be given. (Este progresivo Foto Club, anuncia su 1er Salón Intl., por ahora solo en transparencias, con cierre el 5 de mayo de 1961. Se otorgarán premios consistentes en originales trofeos, imitando una transparencia en su correspondiente montura.)

### Mexico

Ursula Toomey's *Woman of Oaxaca* won the print of the year award in the Springfield Photo Society's season ending contest. It also received an HM in *Saturday Review's* photo contest. It was made from a slide taken on a recent trip to Mexico. (Su "Mujer Oaxaqueña," ganó el Salón Anual del Foto Club de Springfield, al finalizar su temporada, la que ganó también M. H. en el concurso de la *Saturday Review*. Fué tomada en reciente viaje por México.)

Rene Cacheaux, APSA, Co-Editor Reports: The slide lecture by J. L. Zakany, APSA, *Reproductive, Interpretive & Creative Color*, a revised version of *Creative Photography in Color*, given before many CC's and private groups in Mexico, Guatemala and USA, and at the Montreal Regional PSA Convention, has been scheduled for Oct. 14th, 3:15 P.M., at the Houston National Convention. He has become the first Mexican honored by the Royal Photographic Society of Great Britain, with the Associateship (ARPS); and also has been awarded a PSA JOURNAL Medal as writer of articles for this publication. (Su conferencia ilustrada con transparencias, *Color Reproductivo, Interpretativo y Creativo*, versión mejorada de *Fotografía Creativa*, presentada en muchos Foto Clubes y ante grupos avanzados en México, Guatemala y EE. UU., y en la Convención Regional de la PSA en Montreal, Canadá, ha sido programada para la Convención Nacional de Houston, a las 3:15 P.M. del 14 de octubre. Es el 1er Mexicano a quién la Royal Photographic Society de la Gran Bretaña ha conferido el Honor de Asociado (ARPS); y como escritor de artículos para este Journal, ha ganado una medalla.)



## PSAers in the news

You will never find any mention of it in the PSA Constitution, but a fringe benefit of belonging to PSA is romance and matrimony. While enlisting your new member, you might cite the example of FRED DELANY and JOAN LOVELL of Hartford, Connecticut who were married on Saturday, July 23rd. They first met at a Charter Oak Camera Club



meeting in Hartford, but the real romance started when Fred and Joan attended the PSA Town Meeting at New Haven, Connecticut in May, 1958. Many PSAers were invited to this 100 percent PSA wedding and thousands of flashes were fired.

Judging is sometimes a pretty arduous task, but Judges DON NIBBELINK FPSA, JOHN J. KANE, RUSSELL MYERLY,



ADOLPH KOHNERT, APSA, GEORGE PARKER, APSA, ROBERT SPECK, VINCENT STIBLER and DR. FRED J. RUEH, APSA really enjoyed their work when they picked the winner of the New England Camera Club Council's beauty contest. Hartford County Camera Club's entrant, Joyce Dutton, was acclaimed

Queen by DOUGLAS H. WANSE, APSA, master of ceremonies.—Alex Potamianos GEORGIA ROPER of Toledo, Ohio broke into print and promoted a very good cause when a letter sent to the Blade was printed on the editorial page requesting color slides to be sent to the Veterans Hospitals.

Another PSAer who has been in print lately, to say nothing of radio and television, is CHARLES PERCY, President of Bell and Howell and Chairman of the Platform Committee for the G.O.P.

DR. A. D. BENSUSAN of Johannesburg, South Africa writes that he has just returned from a trip to the Belgian Congo. No, he wasn't mixed up in the trouble there; he was lecturing to the photographic clubs in Northern Rhodesia and judging their exhibitions. He sends word that the exhibition, *Portraits of Greatness* by YOUSEF KARSH, FPSA, is at present touring South Africa and is very well received. Dr. Bensusan reports that NAT COWAN, APSA, of Johannesburg has opened up a new venture, a Camera Bar. This item may be of interest to ED KENTERA and those accompanying him on his "Safari-Graphic," leaving New York for Africa on January 28th.

## P-J Exhibitions to Offer Plaques and Ribbons

An engraved plaque and up to five Honorable Mention ribbons will be made available to each salon which agrees to adhere to the requirements of the P-J Aids and Standards Committee in the conduct of Photo-Journalism sections of exhibitions. The awards will be furnished by P-J Division's Honors and Awards Committee without cost to the exhibitions.

Following the series of educational articles which have been appearing in the P-J Division's bulletin, extension of Photo-Journalism into the salons would prove a stimulation to pro's and amateurs whose interest lie in documentary, contemporary, spot-news, and human interest photography and will run the entire gamut of material associated with publications. This includes black-and-white and color prints, and color slides, singly or in series.

The Salt Lake International color slide salon has successfully conducted Photo-Journalism sections in 1958 and 1959. Accepted entries will be recorded for Star Ratings and inclusion in Who's Who In Photo-Journalism. Exhibition chairmen are invited to ask for details by writing to Daniel Zirinsky, Chairman, P-J Aids and Standards, 383 Pearl St., Brooklyn 1, N. Y.—Alfred C. Schwartz, FPSA, Chairman, P-J Honors and Awards Committee.

## Recorded Lectures

Editor: Charles L. Martin

Route 3, Box 779

Excelsior, Minn.

## Another New Lecture Available in October

Each time I get set to review one of the new RLP lectures I have a feeling that the fine quality which has been shown in all of them is due to meet up with the law of averages and slip a bit. Yet that certainly hasn't occurred in the latest release (No. 32) *Creating with Transparencies* by Lenore Bliss Hayes.



Lenore Hayes

This program is technically perfect from every angle. The tape has been recorded with unusual care. It is impossible to find any criticism of the color transparencies which

dance across the screen during the 45-minute presentation.

Lenore needs no introduction to the PSAers in the Midwest, for she has long been a favorite lecturer in the camera club circuit around Chicago. She is known to thousands of others in her capacity as director of the PSA Color Slide Study Groups. Those who have heard her lecture *Are You A Purist* already know that Lenore is not. They can anticipate something unusual in the new RLP program. After you have viewed these wonderfully brilliant slides and absorbed some of her original ideas, you will be ready for a bit of creating on your own.

As the lecture opens, Lenore takes you indoors to her basement for exotic still lifes created with the simplest of props. Her slides are rich with saturated colors, and her novel ideas keep interest at an extremely high peak. In a few moments you become accustomed to her unorthodox props, which includes pie pans, shower curtains, branches, burlap bags, twigs, and paint casually splattered on a piece of window glass. Many of her effects are achieved by simple lighting only, while others are developed through the remarkable ideas she sets forth.

The lecture is logically broken down



into several segments to permit the viewer to absorb one idea at a time. Lenore covers in detail tinting (which will emphasize, subdue, or enhance portions of a slide), and the use of overlays, etchings, abstractions, and montages. Probably the most helpful part of the lecture is the series of before-and-after slides which give the viewer a better idea of how plain transparencies can be enhanced.

It may be difficult at first to get used to the idea of adding color to your transparencies, picking at them with a darning needle, boiling them in water, or putting them in the freezing compartment of your refrigerator. But you will see results so sensational that most of you are going to be tempted to try the same techniques!

Copies of this sensational new RLP lecture will be available from your RLP Area Distributor for October bookings. If you have misplaced that most important address for a club's program chairman you may write to Nelson Murphy, 445 Allison Ave., Washington, Pa.—Reviewed by Wm. G. McClanahan, APSA.

## Scholarship Winner



Edward F. Wenglowski, a Michigan high school graduate, has been awarded the 1960-61 Photographic Society of America scholarship to the Department of Photographic Technology of the Rochester Institute of Technology, Rochester, N. Y.

The son of Edward Wenglowski of 20947 Carlyle Ave., Dearborn, he is a 1960 graduate of Edsel Ford High School. Rated as an "outstanding" student in science, mathematics, and photography, he was assistant photographer for the high school yearbook and has contributed many pictures both to the school newspaper and to community papers.

He plans a career in illustrative pho-

tography, through which he can, in his words, "create in a realistic and precise manner, and communicate my ideas, emotions and experiences to others through the medium of photography."

Announcement of Wenglowski's award was made by George F. Johnson, Fellow of PSA and chairman of the Society's Scholarship Committee. The Rochester Institute of Photography Department of Photographic Technology is headed by C. B. Neblette, an Honorary Member and Fellow of PSA, and offers courses leading to degrees in photographic science, photographic reproduction processes, professional photography, and illustrative photography.

Competition for the PSA-RIT Scholarship is conducted annually by the Photographic Society of America on a nationwide basis. Details concerning the 1961-62 competition can be obtained from Miss Harriet L. Dieter, 2112 Ingheliff Road, Columbus 21, Ohio.

## Tops Exhibit Ready For Club Scheduling

We are nearing the time when clubs should be planning their programs for 1961. Among the many services PSA offers its members are the Tops shows. More successful exhibitors, as listed in "Who's Who" are invited each year to lend prints and slides to make up an outstanding show.

Tops X will be ready for use immediately after January 1st and the first scheduling is to The Photographic Guild of Philadelphia. Other groups should send in their requests as soon as possible so that all clubs in a locality wishing a show can be served with minimum travel.

There will be two sections so requests should be made for one or the other. Each is to be assigned for half a month to clubs or groups; for instance, from the 1st to the 15th or the 16th to the 30th and during which time the show must travel from one club to the other. The schedule is made up with an effort to have a minimum of distance to travel in order to keep transportation costs down. The shows are usually forwarded by Railway Express "collect" and that is the only expense to the group so far as PSA is concerned.

Section I will consist of about 50 Pictorial prints; about the same number of Nature prints and possibly 35 Color prints. There will be approximately 65 Color slides and 50 Nature slides, with tape recorded comments on each of the slideshows. Anyone using this section will find it advantageous to have suitable space for displaying the prints properly and longer than one

evening if possible. The shipping weight of this section will be a little over 100 lbs. and may cost as much as \$20.00 if it has to travel very far.

Section II will be made up of two slideshows only — Pictorial and Nature, similar to those described in Section I, with tape recorded comments. These are for groups who might be interested in color slide programs without prints. This section can also be scheduled when the complete show is not available, but it has been as popular as the other section. The shipping weight will run from 20 to 25 lbs. and will cost anywhere up to \$5.00 or so.

It would help in scheduling either of



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these shows to have an idea of the meeting dates, such as, first and third Thursdays, etc., and also, when there may be no meeting—as in the summer. An early request will be appreciated and will aid in smoother scheduling. If there is a date preference, such as for an event which occurs only once during the year, we will do our best to conform to those dates but that is not always possible.

For further information or a booking, write to George W. Elder, Box 5223, Baltimore 24, Maryland.—R. B. Horner, APSA, Tops Committee Chairman.

## National Lecture program

### Barbara Green Tour Schedule

The sixth NLP Tour of Barbara Green, FPSA, Brooklyn, N. Y., will carry her to seven Western states and two Canadian Northwest provinces this fall. She will present her color program, *Click with Imagination*, to most audiences, and a new, added-to version of her monochrome lecture, *New Prints for Old*, to organizations marked below with an asterisk. Her schedule follows:

- Sept. 3 CC Council of Hawaii, Hilo.
- Sept. 7 Rainbow CC, Honolulu.\*
- Sept. 16 So. Calif. Council, Los Angeles.
- Sept. 17 So. Calif. Assn., San Diego.
- Sept. 20 Fresno CC, Calif.
- Sept. 23 Central Coast Counties Council, San Jose, Calif.
- Sept. 28 Oakland CC, Calif.
- Oct. 3 Spokane CC, Wash.
- Oct. 6 Shuhabus CC, Seattle Wash.
- Oct. 7 Victoria CC, British Columbia.
- Oct. 11 Dakin's, Ltd. (Stan Dakin), Nanaimo, B. C.
- Oct. 12 Lions Gate CC, Vancouver, B. C.
- Oct. 14 Lethbridge Color CC, Alberta.
- Oct. 18 Calgary Color PC, Alberta.
- Oct. 19 Gateway Color Guild, Edmonton, Alberta.
- Oct. 21 Great Falls CC, Mont.
- Oct. 25 Pocatello CC, Idaho.
- Oct. 26 Boise CC, Idaho.
- Oct. 28 Colorado Council, Denver.
- Nov. 3 Presidents' Council, Wichita, Kans.
- Nov. 4 Presidents' Council\*

**Rev. Herman Bielenberg  
to Visit California Again**

A perennial favorite of photographic lecture audiences, Rev. Herman Bielen-

berg, FPSA, Warren, Pa., will make another PSA-sponsored tour starting Jan. 10, 1961. He will spend three months in travel to and from California, his third visit to that state in as many years.

Mr. Bielenberg needs no introduction to PSAers, or to amateur photographers, in general. Talented and experienced, this internationally famous photographer and speaker was the second color slide exhibitor to receive the 5-Star rating. He has over 900 acceptances for 150 different slides, many of which appear in his lectures.

The proposed route will take Mr. Bielenberg through Southern Ohio, West Virginia, Tennessee, Mississippi, Louisiana, Texas, New Mexico, Arizona and California. He will spend six weeks in the Golden State, between Feb. 12 and Mar. 26.

Mr. Bielenberg now offers seven varied programs, running in length from 20 minutes to one hour. Organizations that have sponsored this speaker's previous lectures will find new programs to suit any type of audience.

The following programs are offered: *Photography with a Purpose*, *Snap Judgment*, *Footprints of the Creator*, *America the Beautiful*, *The Voice of the Trees*, *Voice of the Waters*, and *Colorful Melodies*. Two or more of lectures may be selected to make up an hour and a half presentation.

Mr. Bielenberg is handling his own scheduling arrangements. Program Chairmen should contact him for complete details at 8 Branch St., Warren, Pa. As requests are accepted on a first-come, first-served basis, it is suggested that inquiries should be made without delay. Mr. Bielenberg will also make a one month tour of New Jersey, New York and New England, commencing April 24, 1961. At this early date, he has accepted speaking engagements from York, Pa., Westfield and Hackensack, N. J., and Bronx, N. Y.

## Obituaries

### Everett F. Clark

Everett F. Clark of Ridgewood, N. J., a member of PSA since 1948, passed away on May 11 following a heart attack. He was a 3-star exhibitor in the Pictorial Division.

### Oscar E. Longtin

Oscar E. Longtin of Fresno, Calif., died of cancer on March 21 after a long illness which curtailed his activities in the Color and Pictorial Divisions. He had been a PSA member since 1952.

## WETTING AGENTS

Continued from page 40

there is added possibility of damaging the soft emulsion.

Prints and negatives, especially those which have been processed for some time and allowed to dry, collect dust, dirt and finger marks. Under these conditions, further processing such as toning intensification or reduction, will result in stains and uneven chemical action. To insure uniform action the prints or negatives should first be soaked in a dilute solution of wetting agent. Print surfaces should be swabbed gently with a ball of cotton, negatives should be gently agitated in the wetting agent solution. After a thorough soaking, the prints or negatives are drained briefly and the toning, intensification or reduction is completed.

Spotting dyes may not "take" on certain paper surfaces, especially the glossy surfaces, but tend to roll into globules. A little dilute wetting agent added to the spotting dyes will cure this trouble. The addition of a little mucilage to the dyes used to spot glossy surfaces will result in a gloss which matches the original. When prints are to be colored or tinted, the dilute wetting agent may be added directly to the colors.

Prints which are to be ferrotyped should be soaked in a dilute solution of wetting agent just prior to applying them to the tins or plates. The tins may also be lightly rubbed with a few drops of the concentrated agent, the excess being wiped away. This treatment insures uniform contact between print and tin and prevents spots.

Wetting agents are sold in concentrated solutions and should be diluted before use. To make stock solutions, the concentrated wetting agent usually is diluted in the ratio of one part wetting agent to 100 to 200 parts of water, or from 0.5 to 1.0 percent, and then only a few drops of this stock solution used for each application. If it is not desirable to dilute all your concentrated wetting agent to stock solutions, smaller quantities of the concentrate may be diluted as needed. A convenient method of doing this is to measure the concentrate in the bottle cap and add a certain number of capfuls for each quart of water. There is a maximum concentration in which wetting agents are effective, and addition of the wetting agent above this maximum will result in no additional wetting power. One last word of caution: wetting agents are so efficient and soak emulsions so thoroughly that care must be exercised not to leave prints and negatives soaking too long—there is danger of frilling or, if left long enough, of the entire emulsion being loosened. •

# Meet, greet, these new PSAs

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- PROANO, Guillermo, 523 34th St., Union City, N.J. 7'60 P  
Walter J. Heinz
- PRUYN, Erving, Colebrook, Conn. 7'60 CP  
Leighton Dunning
- PUGH, Mrs. Ellen, 1919 S. Joplin Pittsburg, Kans. 7'60 JNP  
MC
- RAPPORT, Melvin, 5306 Pocusset St., Pittsburgh 17, Pa. 7'60 CN  
E. J. Fleisher
- RAYNER, Vice-Adm. H. S., R.C.N. Chief of Naval Staff, National Defence Hdq., Ottawa, Ont., Canada 7'60 C  
James A. McVie
- RECIO, Louis, 5751 Belneath Houston, Tex. 7'60 CP  
L. J. Wallace
- ROBERTS, Mrs. W. W., 4925 W. Broadway, Montreal, Que., Canada 7'60 C  
Robert J. Goldman
- ROBINSON, Don, 114 Penrose Dr., Pittsburgh 8, Pa. 7'60 C  
E. J. Fleisher
- ROSENBLUM, Dr. Louis A., 110-35 Jewel Ave., Forest Hills 75, N.Y. 7'60 P  
Robert J. Goldman
- SANBORN, E. R., 1239 Asbury Ave., Winnetka, Ill. 7'60 C  
W. E. Newcomb
- SHOR, Mrs. Jean Bowie, 11805 Laurelwood Dr., Apt. 15, North Hollywood, Calif. 7'60 CJ  
Eric L. Ergenbright
- SINES, Thomas Kenneth, 2005 N. Anthony Blvd., Fort Wayne, Ind. 7'60 P  
Frank E. Delisle
- SOCKWELL, R. W., 1307 Oakdale Rd., N.E., Atlanta 7, Ga. 7'60 M  
Mrs. Esther Cooke
- SPRING, Paul C., 265 River St., Orange, N.J. 7'60 CMJ  
MC
- STEIN, Robert W., 230 Washington St., Orange, N.J. 7'60 JP  
Norris Harkness
- STEVENS, G. Vern, 42 Shaver Ave., N. Islington, Ont., Canada 7'60 MT  
Jack Ruddell
- STEWART, Howard T., 1747 Sequoia Ave., Burlingame, Calif. 7'60 CT  
C. S. Dudley, Jr.
- STRATTON, C. H., 2852 Hyland Blvd., Carolina Gardens, Staten Island, N.Y. 7'60 CT  
Vincent Rocco



TA-Van-Long, Duong Cong Quayh  
So. 81B Treu lau, Saigon, Vietnam  
7'60 JPT

Au Doi Tjinh  
THILL, Ferdinand, 3 Rue Des Genets  
Luxembourg, Grand Duchy 7'60

Anne M. Hotcher  
THRAILKILL, Raymond M., 2121 N.  
Falkington, Flagstaff, Ariz. 7'60 CN  
Dr. John F. Kohle

TREFFY, Harold Ernest, 5345 Del-  
aware Ave., Los Angeles 41, Calif.  
7'60 P

Dr. Chester L. Roberts  
VALENTINE, Raymond P., 414 N. 29th  
St., Battle Creek, Mich. 7'60 C  
Floyd C. Lewis

VAN SICKLE, Miss Bemice-L., 2091  
Belvoir Blvd., Apt. 6C, Cleveland  
21, Ohio 7'60 C  
Elva Hunting

VARDYA, N. S., 7B Railway Colony  
Hardinge Bridge, New Delhi 1, India  
7'60 C

MC  
VOSS, John, 3636 S. Parker St., San  
Pedro, Calif. 7'60 C  
Orisae Van Brocklin

WILCOX, Wm. J., 55 Viscount Rd.,  
Waldronville, Dunedin, N.Z. 7'60 M

Frederick A. O'Neill  
WOLF, Len, 205 W. Cheyanne Rd.,  
Ivywild, Colo. 7'60 JP

Leslie E. Johnson  
YOUNG, Dr. Barbara, Garden Apts.,  
1B, 201 Tuscany Rd., Baltimore 10,  
Md. 7'60 P

W. Arthur Young  
YOUNG, Harry Lee, Monsanto Chem.  
Co., 800 N. Lindberg, St. Louis 66  
Mo. 7'60 CS

Jack E. O'Brien  
ZANETTI, Mrs. Naoma, 2 Clarendon  
Ave., San Francisco 4, Calif. 7'60  
JP

Pauline Wick  
ZELMAN, Norman, 308 S. Vince St.,  
Pasadena, Tex. 7'60 P  
L. J. Wolfoce

ZITEK, Miles F., Lansing Camera  
Shop, 109 S. Washington, Lansing,  
Mich. 7'60 CP

Norval F. Biddinger

## CAMERA CLUBS

ASHTABULA CAMERA CLUB, 1102  
Norwood Dr., Ashtabula, Ohio  
7'60 C

J. T. Woller  
ATLAS POINT CAMERA CLUB, c/o  
Pieter H. Vree, 2116 Washington St.,  
Wilmington 2, Del. 7'60 C

David L. Jones  
CAMERA LUXEMBOURG, Box 104  
Luxembourg, Grand Duchy 7'60

Anne M. Hotcher  
CINEMA 16 CLUB, c/o Mrs. Gordon  
A. Wing, Sec., 2353 S. 80th Ave.,  
Omaha 24, Nebr. 7'60 M

W. H. Pinault  
CIVIC CENTER CAMERA CLUB OF  
BLOOMFIELD, N.J., c/o Geo. F.  
Thayer, 48 Warren St., Bloomfield,  
N.J. 7'60 PT

George F. Thayer  
COLOR SLIDE CLUB OF BROCKTON  
c/o John W. Forbes, Jr., 540 Frank-  
lin St., Holbrook, Mass. 7'60 C

MC

8-16 CAMERA CLUB, c/o Wm. R.  
Aldrich, 57 W. Huron St., Pontiac,  
Mich. 7'60 MS

MC  
HOLLISTER CAMERA CLUB, c/o  
Jack Marcheski, 625 5th St.,  
Hollister, Calif. 7'60 CP

Jack Marcheski  
HELLGATE CAMERA CLUB, c/o  
Miss Hilda Bloomquist, 2120 S. 11th  
St., W., Missoula, Mont. 7'60 C

A. F. Burnham  
SUNSHINE CINEMA CLUB, c/o Mrs.  
G. H. Morton, Sec., 1131 Coral Way,  
Rivers Beach, Fla. 7'60 M

George Merz  
3 H CAMERA CLUB, c/o Glen Roberts  
APSA, 15130 Ashland Ave., Harvey,  
Ill. 7'60 P

Glen Roberts

## The Editor's Corner

Between all the convention news and the quarterly PS&T Supplement, we haven't been at all sure there would be a corner left for us this month—but here we are! We hope the articles by John Fish, FPSA, have stirred your interest in the convention and in Houston, and that you have found added attraction in Allan Horvath's report on the Southwest. Most of all, we hope we will see you at Houston, where we want to meet as many JOURNAL readers, writers and editors as we possibly can.

As we become more familiar with the JOURNAL through working with it, we keep learning things we had never suspected before. Did you know that 90 movie clubs use the MPD-PSA Movie Lessons by George W. Cushman, APSA, which appear in the Cine Section each month? The lessons serve as a text which is studied before each club session. Then they are presented by club

leaders, using slides which George prepares. Finally, there is a period for questions and group discussion. The plan was originated by Esther S. Cooke, APSA, who handles registrations for it.

The series of lessons now has progressed beyond basic filming and more

### PFA Show at Houston

PSA members who attend the Society's convention at Houston in October will have an opportunity to view *Photography in the Fine Arts Exhibit II*. The show will be on display at the Museum of Fine Arts in Houston starting October 11, the day the convention opens, and will remain for three weeks.

The exhibit includes more than a dozen pictures by PSA members. It was selected for its initial three-months showing at the Metropolitan Museum of Art in New York by a jury of famous art experts, and has stimulated a great deal of discussion and not a little controversy in the press.

advanced clubs may wish to participate. This can be done by writing Mrs. Cooke, 407 Spring St., Albany 3, N. Y. Clubs which used the program last year must register again for the coming season. Clubs wishing to use only an occasional lesson may borrow the slides for any lesson published to date from the MPD Tape Library, directed by Markley L. Pepper, 3620 Newton St., Denver 11, Colo.

### An 8mm Movie Boom?

Trade news has been quiet this summer, with only a few notable exceptions. German manufacturers are thought to be timing their major new product news for Photokina, which opens at Cologne September 24, and

this could be a factor in other manufacturers' planning. Lack of major developments always spurs the indoor sport of putting two and two together and trying to come up with more than four as an answer. By this process we have reached the conclusion that 8mm movies are going to be better than ever, and that they are on the way to a new boom in advanced-amateur and professional fields that have been considered pretty much a 16mm domain.

Here are some of the signposts which seem to indicate this trend: (1) We have a number of recently-introduced 8mm cameras with advanced features—cameras not compatible with the old notion that 8mm is for "movie snapshooters"; (2) We have really good 8mm magnetic sound projectors; (3) We are going to have a new 8mm Kodachrome.

Item 3 has never, to our knowledge, been publicly announced by Eastman Kodak Company. Yet it is common knowledge in the field; when electric-eye cameras with film speed settings up to 40 were introduced a year ago, it became apparent that some day there would be a color film to match them. Since then, in a report by Jacob Deschin, FPSA, in the *New York Times*, the film has been described as coming in two emulsions—Tungsten, speed 40, and Daylight, speed 25. It is said to represent an improvement over the existing Kodachrome, with qualities likely to be most noticeable in the 8mm size. Eastman Kodak's claims are traditionally conservative, yet its salesmen were plugging its 8mm sound projector for commercial use at the Photographers' Association of America convention and trade show in Chicago last month. These are some of the factors which, added together, make us feel exciting things are due to happen in the 8mm movie field—Bob McIntyre.



## PSA Trading Post

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office, 1822 Leland Ave., Chicago 40, Ill., by the 20th of the month and will normally appear in the second following issue. PSA assumes no responsibility because of this free listing service.

**SALE**—19 9x12 cm Kodak Cut Film Holders, few other makes \$1.50 each, 9x12 film pack adapters \$2.00 each, 10 9x12 cm Kodak 24a cut film developing hangers 75¢ each or entire lot \$25.00, Frank Gill, 106 Lincoln St., Oil City, Pa. 219

**SALE**—Leitz screw mount SOOKY attachment \$24.00. Also BOOWU attachment \$20.00. Both practically never used. Sent postpaid. F. N. Skinner, 376 Pleasant St., Roselle, Illinois. 219

**WANTED**—Leitz screw mount visoflex and matching lens; extension head for Braun EF2, Braun EF3 with 2 heads. Ray D. Harvey, 4605 Jefferson, Kansas City 12, Mo. 219

**WANTED**—Leica III-F, red dial, body only. Write best price for cash and state condition, please. L. D. Hanson, APSA, 3000 11th Ave., So., Minneapolis 7, Minn. 219

**WANTED**—To borrow for about one month. William Mortenson's book on posing the model. Return and good care guaranteed. Gordon D. Knight, Box 98, Estevan, Sask., Canada. 219

**SALE**—Kodak vacuum register board (small), Kodak matrix film punch mounted, Kodak Clamping set, Kodak 15" professional print roller, all excellent, entire lot \$65.00. Wm. St. Clair, Jr., 1562 Pensacola St., Honolulu 14, Hawaii. 218

**SALE**—Elmar f3.5/35mm screw threaded Leica lens; a real bargain for the first \$25 received. "Doc" Westlake, APSA 1326 47th Ave. North, St. Petersburg 3, Florida. 218

**SALE**—Nikon S.P. with Nikkor f1.4 lens; Nikkor 135mm f3.5 telephoto lens. Perfect condition. Leather cases, \$280.00. Robert F. Jones, 77 Monroe Street, Cedar Grove, New Jersey. 218

**SALE**—Latest model automatic 50mm f1.9 Schneider Xenon for Exakta, brand new, \$75.00. B. W. Worthington, Jr., 4600 Coliseum St., Apt. 211, Los Angeles 16, Calif. 218

**WANTED**—4x5 Graflex with revolving back Series B or Super D. State price and condition. J. J. Cloff, Box 1248, New York City. 218

**WANTED**—Leitz or Kodak Master, 35mm Slide Projector. Please give price and condition. Clyde S. Driscoll, 4021 Hanover St., Dallas 25, Texas. 218

**WANTED**—1000 F Hasselblad with 2 backs, 80 and 280mm lenses. Will pay reasonable price. Fred A. Sorri, Box 1282, Fairbanks, Alaska. 218

**WANTED**—Oslo Kamera Klubb P.O.B. 5231 Oslo NV, Norway is interested in connection with CCs all over the world for exchange of ideas, programmes a.s.f. Correspondence in English, German or Norwegian. 218

**SALE**—Rectaflex accessories—case, sunshade, screw in filter holder, series V filters, Rectaflex extension tubes, adapter to use Rectaflex body on 4x5 cameras or other focusing cameras. Lost camera so will sell accessories cheap. Otto Walasek, 3304 W. 27th St., Zion, Ill. 218

**SALE**—Texture Screens designed by Jack Powell, FPSA, and formerly marketed by Du Pont, now available in 8x10, 11x14, and 16x20 sizes in seven different patterns. \$5.00, \$10.00 and \$15.00. Free brochure. John F. Powell, FPSA, 21 S. ElMolino Ave., Pasadena 1, California. 218

**WANTED**—PSA's National Lecture Program continually seeks outstanding photographer-lecturers. Don't be modest! For further details, write: Maurice H. Louis, FPSA, 333 West 56 St., New York 19, N. Y. 218

**AUCTION**—Ten years of PSA Journals, 124 copies. Original list \$1 each. As a group only to highest bidder. Great opportunity for library, school, or industrial organization for future research facilities. See conditions in feature article March issue. Send bid and check for 25% to Auction, Headquarters Improvement Fund, 2005 Walnut St., Philadelphia 3, Pa. (Bell Telephone Labs News please copy.) 218

## Exhibitions & Competitions

### Monochrome and/or Color Prints

Note: M—monochrome prints, C—color prints. Entry fee is \$1.00 in each class unless otherwise specified.

### PSA Approved

These salons initially approved for Monochrome and/or Color Print portions only by the Pictorial Division. See other listings on this page for approval of other sections.

(For listing and approval send data to Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

Bergamo (M) Closes Sept. 1. Exhibited Sept. 17-29. Data: Centro Turistico Giovanile, Via Paleocapa 4, Bergamo, Italy.

(Continued on next page)

## This is Your Right...

Every PSA member, be he old timer or newcomer, has a right to sponsor new members in the Society. Have you exercised this right lately? You can, easily. Make it a habit to clip this application form each month, sign it as sponsor, and send it to one of your friends in photography whom you feel would benefit most by belonging to PSA. He will be grateful for this expression of your interest and regard.

### MEMBERSHIP APPLICATION FORM

Chairman, PSA Membership Committee,  
2005 Walnut St., Philadelphia 3, Penna.

Date .....

Please enter my application for membership in PSA. I understand that membership, if granted, shall entitle me to the rights and privileges of participation in the general activities of the Society, to receive its official publications, and to participate in the special activities of as many "divisions" of photographic interest as I have checked below.

#### DIVISIONAL AFFILIATION:

Color ..... ( ) Photo-Journalism . ( ) Stereo ..... ( )  
Motion Picture .. ( ) Pictorial ..... ( ) Techniques ..... ( )  
Nature ..... ( ) My choice of one free divisional affiliation is: (please print) .....

Any dues remitted herewith are to be returned if my membership is not granted.

#### PLEASE

#### PRINT

#### OR TYPE

Name Mr. \_\_\_\_\_  
Mrs. \_\_\_\_\_  
Miss \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ Zone..... State.....

SPONSOR: As a PSA Member in good standing, it is my pleasure to nominate the above for membership in the Photographic Society of America:

Sponsor: .....

Address: .....

**DIVISIONAL AFFILIATION:** Participation in the special activities of any one division of interest is included free in annual dues; participation in additional divisions is optional; the fee is \$1.25 each per year. Check as many as you wish.

**ANNUAL DUES:** Individual Memberships for residents of North America \$12; Family memberships (husband & wife) \$18 (inc. 2 divisions). Individual overseas memberships (no divisional affiliation included) \$6. Of the annual dues \$2.50 is for a one-year subscription to the official publications of the Society; subscriptions at \$5 per year are acceptable only from libraries, educational organizations and government agencies.

**CLUBS:** Dues are same as for individual Membership, \$12, including one division. We suggest that one person be permanently appointed as your Club Representative to PSA. The Journal and PSA mail can be addressed to the club in his care.

**SPONSOR:** One required; if you do not know a PSA Member who will sponsor you please write to the Membership Committee.

# Exhibitions & Competitions

(Continued from preceding page)

**Genoa (M.C.)** Closes Sept. 1. Exhibited October 8-18. Data: Associazione Fotografica Ligure, Salita S. Caterina 8, Genoa, Italy.

**Puyallup (M.C.)** Closes Sept. 3. Exhibited Sept. 17-25 at Western Washington Fair. Data: Western Washington Fair Assn., Puyallup, Washington.

**PSA (M.C.)** Fee \$2.00. Closes Sept. 7. Exhibited October 11-15 at PSA National Convention, Houston, Texas. Data: S. D. Chambers, APSA, ARPS, Chairman, 5212 7th St., Port Arthur, Texas.

**Cavalcade (M.C.)** Closes Sept. 6. Exhibited Oct. 3-16 at Gates Gallery, Gates Memorial Library. Data: Thomas H. Power, 5045 Procter St., Port Arthur, Texas.

**Ghent (M.C.)** Closes Sept. 10. Exhibited Oct. 23-Nov. 6. Data: Julian Tack, Secty., Foto Club Vooruit, St. Vincentiusplein 64, Ghent, Belgium.

**State of Singapore (M.C.)** Closes Sept. 10. Exhibited Nov. 4-10 at Singapore Polytechnic Hall. Data: Yun Kyn Hee, ARPS, 147B South Bridge Rd., Singapore 1, State of Singapore.

**Newcastle (M.C.)** Closes Sept. 14. Exhibited Oct. 15-Nov. 5 at Laing Municipal Art Gallery. Data: Mr. W. Warburton Pope, ARPS, Secty., 9 Kimberley Gardens, Newcastle-upon-Tyne 2, England.

**Argentina (M.C.)** Closes September 15. Exhibited Nov. 7-19 at Witcomb Gallery. Data: Foto Club Argentino, Parana 631, Buenos Aires, Argentina.

**Yakima (M.C.)** Fee \$2.00. Closes Sept. 14. Exhibited Sept. 28-Oct. 2 at Central Washington Fair. Data: Yakima Camera Club, PO Box 2013, Yakima, Washington.

**Philadelphia Color (C)** Fee \$1.50 plus postage. Closes Sept. 15. Exhibited Sept. 29-Oct. 27 at Womens University Club. Data: Miss Laura I. Beale, c/o Womens University Club, 315 South 17th St., Philadelphia 3, Pennsylvania.

**Nanaimo (M.C.)** Closes Sept. 15. Exhibited starting Sept. 29 at Vancouver Island Hobby Show. Data: Stanley C. Dakin, ARPS, 629 Beach Drive, Nanaimo, British Columbia, Canada.

**Metropolitan-New York (M.C.)** Fee \$1.00 plus postage, no postage required if forwarded to Hillcrest Salon. Closes Sept. 17. Exhibited Oct. 10-29 at IBM Gallery of Arts & Sciences, 16 East 57th St., New York. Data: Mrs. Nan Justice, Exhib. Secty., PO Box 226, Wall Street Station, New York 5, N.Y.

**Fresno (M.C.)** Closes Sept. 20. Exhibited Oct. 6-16 at Fresno Fair. Data: Elmer Lew, APSA, ARPS, 1915 Tulare St., Fresno 21, California.

**Pittsburgh All Color (C)** Fee \$2.00. Closes Sept. 21. Exhibited Oct. 28-Nov. 13 at Arts and Crafts Center. Data: Tracy Wetherby, Chairman, 116 Ave. L, Pittsburgh 21, Pennsylvania.

**Lisbon (Grupo Cultural)** (M.C.) Closes Sept. 23. Exhibited Oct. 29-Nov. 13. Data: Grupo Cultural e Desportivo da Companhia Nacional de Navegacao, Centro de Alegria No Trabalho No. 60, Rua do Comercio 85, Lisbon, Portugal.

**Bath (M)** Closes Sept. 24. Exhibited Oct. 12-29 at Victoria Art Gallery. Data: Mrs. E. L. Green-Armstrong, 5 Richmond Hill, Bath, England.

**Shreveport (M.C.)** Fee \$2.00. Closes Sept. 28. Exhibited Oct. 21-30 at Louisiana State Fair. Data: H. L. Rush, 740 Merrick St., Shreveport, La.

**Cape Town (M.C.)** Closes Sept. 30. Exhibited Oct. 16-29. Data: Salon Sec., PO Box 2431, Cape Town, South Africa.

**Bordeaux (M.C.)** Closes October 1. Exhibited in November and December. Data: Andre Leonard, Hon. EFIAF, 6 rue Eugene Jaquet, Bordeaux 28, France.

**Queensland (M.C.)** Closes Oct. 5. Exhibited Nov. 7-12. Data: G. S. Burstow, Chairman, Photographic Society of Queensland, PO Box 339, Toowoomba, Queensland, Australia.

**Ceylon (M.C.)** Closes Oct. 6. Exhibited Nov. 4-13 at Lionel Wendt Memorial Art Center. Data: Hon. Secty., Photographic Society of Ceylon, Lionel Wendt Memorial Art Center, 18 Guildford Crescent, Colombo 7, Ceylon.

**Hong Kong (PSHK)** (M.C.) M Closes October 9; C Closes Oct. 23. Exhibited Nov. 28-Dec. 3 at St. John's Cathedral Hall. Data: Salon Chairman, Photographic Society of Hong Kong, 217A Prince's Building, Hong Kong.

**Arizona (M.C.)** Fee \$2.00. Closes Oct. 12. Exhibited Nov. 4-13 at Arizona State Fair. Data: Dept. S, Photography, Arizona State Fair, Phoenix, Arizona.

**Leeds (M.C.)** Closes October 12. Exhibited Nov. 19-Dec. 4 at City Art Gallery. Data: A. Gardner, 44 Moseley Wood Green, Leeds 16, England.

**Chicago (M.C.)** Fee \$2.00 Closes Oct. 15. Exhibited Nov. 6-27 at Museum of Science & Industry. Data: Loren M. Root, FPSA, 3314 Central Street, Evanston, Illinois.

**Cuba (M)** Fee \$2.00. Closes Nov. 1. Exhibited Dec. 1-15 at Club Gallery. Data: 16-31 at Pa-acio de Bellas Artes. Data: Club Fotografico de Cuba, O'Reilly 366, altos, Havana, Cuba.

**Hillcrest (Phillipsburg)** (M.C.) Fee \$1.00 plus postage; no postage required if forwarded to 19.1 Newark Salon. Closes November 4. Exhibited Nov. 20-27 at YWCA, Easton, Pa. Data: Exhibition Secty., Hillcrest Camera Club, Inc., PO Box 225, Phillipsburg, New Jersey.

**Lincoln (M)** Closes Nov. 5. Exhibited Dec. 3-31 at Usher Art Gallery. Data: J. Barnatt, 7 Haffenden Road, Lincoln, England.

**Calcutta (AOP)** (M.C.) Closes Nov. 6. Exhibited Dec. 24-Jan. 6 at Artistry House. Data: Association of Photographers, 31 Karbala Tank Lane, Calcutta 6, India.

**Barreiro (M.C.)** Closes Nov. 10. Exhibited in December. Data: Grupo Desportivo da CUF, Barreiro, Portugal.

**Chile (M.C.)** Closes Nov. 12. Exhibited Dec. 6-26. Data: Foto Cine Club de Chile, Huérfaños 1223, Of. 14, 2nd piso, Santiago, Chile.

**Lucknow (M.C.)** Closes Nov. 15. Exhibited Dec. 24-31. Data: U. P. Amateur Photographic Assn., 9 Lalbagh Road, Lucknow, India.

**Newark (M.C.)** Fee \$1.00 plus postage; no postage required if forwarded to Teaneck Salon. Closes Jan. 14. Exhibited Jan. 26-Feb. 16 at Newark Public Library. Data: Mrs. Anne M. Jordan, Sec., 225 Smith St., Newark 6, New Jersey.

**Oslo (M)** Closes Feb. 6, 1961. Exhibited March 11-19, 1961 at Norwegian Museum of Applied Arts. Data: Oslo Kamera Klubb, PO Box 5231, Oslo NV, Norway.

**Melbourne (M.C.)** Closes Feb. 10, 1961. Exhibited March 20-29, 1961. Data: Allen G. Gray, ARPS, 101 Nicholson St., East Coburg, Victoria, Australia.

**Wilmington (M.C.)** Fee \$1.50. Closes Feb. 13. Exhibited Feb. 28-March 26 at Wilmington Society of the Fine Arts. Data: LeRoy S. Brooks, Chairman, Delaware Camera Club, PO Box 401, Wilmington, Delaware.

**San Jose (M.C.)** Fee \$2.00. Closes Feb. 15. Exhibited March 5-31 at Rosicrucian Art Gallery. Data: Light and Shadow Club, 245 South 1st., San Jose, California.

## Other Salons

**Rijeka "Sea and Man" (M.C.)** No entry fee. Limited to subjects associated with the sea. Closes August 31. Exhibited October 15-31. Data: Foto Club Rijeka, Trg. Rijecke rezolucije br. 2, P. p. 24, Yugoslavia.

**Belo Horizonte (M)** Closes Sept. 20. Exhibited starting October 15. Data: Foto Clube de Minas Gerais, Rua Guarani, 251 Belo Horizonte, Minas Gerais, Brazil.

**Parana (FCP)** (M) Closes Oct. 1. Exhibited Nov. 5-20 at State Library. Data: Foto Clube do Parana, Biblioteca Publica do Estado, Caixa Postal 2509, Curitiba, Parana, Brazil.

**Warsaw (M.C.)** Closes Oct. 15. Exhibited in March in Warsaw, later in Krakow, Katowice, Wroclaw, Poznan and Gdansk. Data: Biuro II Miedzynarodowej Wystawy Fotografii, Artystycznej, Warszawa, pl. Malachowskiego 3, Poland.

**Japan (M)** No entry fee. Closes October 31. Exhibited from February to July in Tokyo, Osaka, Nagoya, Fukuoka, Sendai and Sapporo. Data: Salon Secty., 21st Intl. Photographic Salon of Japan, Asahi Shimbun Bldg., Yurakucho, Tokyo, Japan.

**Tarrasa (M.C.)** Closes Oct. 31. Exhibited Nov. 21-Dec. 11. Data: Sr. Secretario del Salon, Grupo Fotografico y Cine Amateur, Casino del Comercio, Tarrasa, (Barcelona), Spain.

**Milan (M)** Fee \$2.00. Closes Dec. 31. Exhibited in April. Data: Segreteria Gran Premio Milano, Via Fabio Filzi 17, Milan, Italy.

**Fresno:** Oct. 6-16, deadline Sept. 20. Forms: H. S. Barsam, 4125 Ventura Ave., Fresno 2, Calif.

**Pittsburgh All Color:** Oct. 22-30, deadline Sept. 21. Forms: T. C. Wetherby, 116 Ave., "L", Pittsburgh 21, Pa.

**Westchester:** Oct. 15-29, deadline Sept. 21. Forms: Mrs. Margaret Hessberg, 24 Park Road, Scarsdale, N. Y.

**Louisiana State Fair:** Oct. 22-30, deadline Sept. 28. Forms: Henry L. Rush, 740 Merrick, Shreveport, La. Entry fee \$1.25.

**Newcastle-Upon-Tyne:** Oct. 15-Nov. 5, deadline Sept. 28. Forms: W. Warburton Pope, ARPS, 9 Kimberley Gardens, Newcastle-Upon-Tyne 2, England.

**Stockton-On-Tees:** Oct. 25-Nov. 8, deadline Sept. 29. Forms: H. Dixon Dawson, 1 Easton St., Thornary-on-Tees, Stockton-on-Tees, England. 24x24 slides accepted.

**Magic Empire:** Oct. 25-Nov. 3, deadline Oct. 1. Forms: Joe E. Kennedy, FPSA, 1029 Kennedy Bldg., Tulsa 3, Okla.

**Chicago:** Oct. 27-Nov. 6, deadline Oct. 3. Forms: Mrs. Cora A. Gruner, 5852 No. Hermitage Ave., Chicago 26, Ill.

**Queensland:** Nov. 7-12, deadline Oct. 5. Forms: Toowoomba Photographic Society, PO Box 339, Toowoomba, Queensland, Australia.

**Arizona:** Nov. 6-12, deadline Oct. 12. Forms: Mrs. Louise DeWitt, Dept. "S" Photography, Arizona State Fair, Phoenix, Arizona.

**Evansville:** Nov. 13-17, deadline Oct. 24. Forms: Presley Hill, 1610 Ravenswood Drive, Evansville, Ind.

**Hong Kong:** Nov. 28-Dec. 9, deadline Oct. 30. Forms: Ho Ka Ki, 217A Prince's Bldg. Hong Kong. 24 x 24 slides accepted.

**Worcestershire:** Oct. 31-Nov. 24, deadline Oct. 31. Forms: E. Finch, 16 Westminster Road, Romswood, Worcester, England.

**Aiken:** Nov. 13-20, deadline Nov. 1. Forms: J. H. Lacher, P.O. Box 782, Aiken, South Carolina.

**Metropolitan New York:** Nov. 15-Dec. 1, deadline Nov. 1. Forms: Nan Justice, PO Box 226, Wall St., New York 5, N. Y. 24 x 24 slides accepted.

**Mississippi Valley:** Nov. 5-8, deadline Nov. 1. Forms: E. V. B. Prince, APSA, 8840 Eager Road, Brentwood 17, Mo. Entry fee \$1.25.

**Calgary:** Nov. 8-10, deadline Nov. 2. Forms: Chas. I. Everest, 142 Rosery Drive, Calgary, Alberta, Canada.

**Cuba:** Dec. 10-17, deadline Nov. 14. Forms: Club Fotografico de Cuba, O'Reilly 366, altos, port Compostela, Havana, Cuba. Up to 3/4 x 4 slides accepted.

**Hillcrest:** Nov. 21-30, deadline Nov. 4. Forms: Hillcrest Camera Club, P. O. Box 225, Phillipsburg, N. J.

**Turin:** Nov. 28-Dec. 16. Deadline Nov. 4. Forms: Societa Fotografica Subalpina, Via Bogino 25, Turin, Italy.

**Leaside:** Nov. 20-25, deadline Nov. 12. Forms: K. E. Bryant, 25 Sutherland Drive, Toronto 17, Ontario, Canada.

**Santiago:** Dec. 6-26. Deadline Nov. 15. Forms: Foto Cine Club De Chile, Huérfaños 1223, Oficina 14, Santiago, Chile.

**Newark:** Jan. 26-Feb. 7, deadline Jan. 14. Forms: Mrs. Ann M. Jordan, 225 Smith St., Newark 6, N. J.

**Springfield:** Feb. 8-21. Deadline Jan. 26. Forms: Conrad Boilard, 147 Pasco Road, Indiana Orchard, Mass.

**Westchester:** March 5-19, deadline Feb. 6. Forms: Robert C. McGillicuddy, 30 Avondale Road, Rochester 22, N. Y. Entry fee \$1.25.

**Oslo:** March 11-19, deadline Feb. 6. Forms: Mr. Clarin H. Fied, Hammerstad 3, Stabekk, Norway.

**Light and Shadow:** March 5-19, deadline Feb. 15. Forms: Ruth Penberthy, 19490 Glen Una Drive, Saratoga, Calif. 24x24 slides accepted.

**Melbourne:** March 20-29, deadline Feb. 17. Forms: J. B. Fanning, 20 North St., Ascot Vale, Victoria, Australia.

**New York:** April 7-14, deadline March 10. Forms: Mrs. Gertrude E. Wohltman, P.O. Box 127, Kingsbridge Sta., New York 63, N. Y.

**Charter Oaks:** March 21-22. Deadline Feb. 27. Forms: Mrs. Chris Mann, 55 White Street, Hartford 6, Conn.

**A.P.F. Adelaide:** May 29-June 3. Deadline April 22. Forms: D. D. Mullins, Box 602E, GPO, Adelaide, South Australia.

**Guatemala:** May 26-June 2. Deadline May 5. Forms: Club Fotografico de Guatemala, Pasaje Rubio 24A, Guatemala, C.A.

## Notices

To be listed on this page, notices of exhibitions must be sent to the individuals noted under each heading. Notices of PSA Competitions and of Contests should be sent direct to the Journal, 1822 Leland Ave., Chicago 40, Illinois.

## Color Slides

Approved for color slide section only.

(For listing and approval send data to Adolph Kohnert, APSA, West Main St., Amenia, N. Y.) Entry fee \$1.00 unless otherwise specified.

**Philadelphia:** Sept. 29-Oct. 26, deadline Sept. 15. Forms: Miss Laura I. Beale c/o Womens University Club, 314 So. 17th St., Philadelphia 3, Pa. Entry fee \$1.25.

## Nature

COMING NATURE EXHIBITIONS: For listing and approval send data to Ted Farrington, FPSA, 10300 So. Fairfield Ave., Chicago 43, Ill.

**Westchester:** Oct. 15-29, closing Sept. 21. Slides. Forms: Mrs. Margaret Hessberg, 25 Park Road, Scarsdale, N. Y.



**Louisiana State Fair**, Oct. 21-30, closing Sept. 28. Slides. Forms: Henry L. Rrsh, 740 Merrick Street, Shreveport, Louisiana.

**Newcastle**, Oct. 15-Nov. 5, closing Sept. 28. Slides only. Forms: W. Warburton Pope, ARPS, 9 Kimberly Gardens, Newcastle-upon-Tyne 2, England.

**Queensland**, Nov. 7-12, closing Oct. 5. Prints & slides. Forms: G. S. Burstow, PO Box 339, Toowoomba, Queensland, Australia.

**Buffalo**, Oct. 13-Nov. 6, closing Oct. 8. Prints & slides. Forms: Science Museum Photo Club, Museum of Science, Buffalo 11, N. Y.

**Worcestershire**, Oct. 31-Nov. 4, closing Oct. 19th. Slides. Forms: E. Finch, 16 Westminster Rd., Rinkwood, Worcester, England.

**Audubon**, Nov. 7th-28th, closing for prints Oct. 19th, slides Oct. 26th. Forms: Barbara Dinsmore, 37 Maple St., Easthampton, Mass.

**Mississippi Valley**, Nov. 16-26, closing Nov. 1. Slides. Forms: A. V. B. Prince, 8840 Eager Road, Brentwood 17, Mo.

**Stampede City**, Nov. 8-10, closing Nov. 2. Slides. Forms: Chas. J. Everest, 142 Rosery Drive, Calgary, Alberta, Canada.

**Leaside**, Nov. 20-25, closing Nov. 12th. Slides. Forms: K. E. Bryant, 25 Sutherland Drive, Toronto 17, Ontario, Canada.

**Chicago**, Feb. 5-25, closing Jan. 16th. Prints and slides. Forms: Louis W. Braun, 166 W. Washington St., Chicago 2, Ill.

**Light & Shadow**, Mar. 5-31st, closing Feb. 15th. Prints and slides. Forms: Ruth Penberthy, 19490 Glen View Dr., Saratoga, California.

**Melbourne**, Mar. 20-29th, closing Feb. 17th. Prints and slides. Forms: Allen G. Gray, 101 Nicholson St., East Oburg, Victoria, Australia.

## Stereo

(For listing send data to Lewis F. Miller, APSA, 8216 Morgan St., Chicago 20, Ill.)

**PSA**: Closes Sept. 7. 4 slides \$1.00 plus postage. Forms: S. D. Chambers, APSA, ARPS, 5212 Seventh Street, Port Arthur, Texas.

**Lighthouse**: Closes Sept. 8. 4 slides \$1.25. Forms: John Paul Jensen, 8000 So. Merrill Ave., Chicago 17, Illinois.

**Pittsburgh**: Closes Sept. 21. 4 slides \$1.00 plus postage. Forms: T. C. Wetherby, 116 Avenue L, Pittsburgh 21, Pennsylvania.

**New York**: Closes Oct. 24. 4 slides \$1.25. Forms: A. W. Hansen, Box 82, Farlin, New Jersey.

**Rochester**: Closes Feb. 8. 4 slides \$1.25. Forms: Robert C. McGillicuddy, 90 Avondale Rd., Rochester 22, New York.

**Stockton-on-Tees**: Closes Feb. 10. 4 slides \$1.00. Forms: James B. Milnes, 9 Ellen Avenue, Stockton-on-Tees, England.

**Melbourne**: Closes Feb. 17. 4 slides \$1.00. Forms: R. Kinley, 108 Landells Road, Pascoe Vale, Victoria, Australia.

## PSA Competitions

**TD Traveling Exhibits**—Examples of uses of photography in all branches of the sciences. No closing date, shows are put on road as assembled, also used in Tops. Data: Art Hansen, Box 82, Farlin, N. J.

**CD Portrait Contests**—Next closes November 1, 1960. Full details and entry forms in August-September CD Bulletin. Data: John Sherman, FPSA, 503 Mobil Oil Bldg., Minneapolis 2, Minn.

**CD International Slide Competition**—Four slides, not previously accepted in exhibitions, or winners in this competition. Meant to aid beginners. Information: Virginia Goldberg, APSA, 635 Jefferson Ave., Reading 15, Ohio.

**Fifth Landscape Contest**—For PD members only. Judging at Houston Convention. Foreign prints may be sent unmounted. Data from Lloyd Gregory, 331 Hillside Village, Dallas, Texas.

**Nature Print Contest**—(Individuals) Three contests, 4 prints 5x7 to 16x20, medals and ribbons. Data: F. W. Schmidt, Dept. Med. Illus., University of Texas Medical Branch, Galveston, Tex.

**International Club Print Competition**—Four classes, clubs may join at any time. Write for data to Ralph M. Carpenter, 99 Orange St., Stamford, Conn.

**Nature Slide Contest**—(Individuals) Four contests, three classes, either 2x2 or 2½x2½ slides. Data: Dr. B. J. Kaston, APSA, 410 Blake Rd., New Britain, Conn.

**PD Color Print Contest**—For PD members only. Data: Mrs. Happy K. Hamilton, 9 Binney Lane, Old Greenwich, Conn.

**Print of the Month Contest**—For PD members only. Data: Alicia Parry, APSA, 609 Sedgwick Drive, Syracuse 3, N. Y.

**CD Slide Sequence**—Travel sets of 50 to 100 slides, also Photo essays of 25 to 100 slides with commentaries. Entries close June 1, 1960. Entry forms and data from T. C. Wetherby, 116 Avenue L, Pittsburgh 21, Penna.

## Whom To Write

**SALONS**—Write the person listed for forms. Note that salons are on the list for months ahead and that additions are made every month. Allow yourself plenty of time to get the forms and ship your entry.

**SERVICES**—Write the person listed. If in doubt, several Divisions list under "Membership" the person who can steer you to the correct source of information. Note separation of services for Individuals and services for Clubs. "Individuals" includes only PSA members. (All service leaders are requested to notify the Journal of address changes at the same time they notify Headquarters.) Names and addresses of Division and Zone heads are listed under the Board of Directors on page 4. Write them if your question covers other subjects.

## PSA Services Directory

### PSA Services

#### PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2005 Walnut St., Phila. 3, Pa.)

#### Editors:

**PSA Journal**—Robert L. McIntyre, FPSA, 1822 Leland Ave., Chicago 40, Illinois.

**Color Division Bulletin**—E. A. Tucker, 3625 Carter Ave., St. Louis 7, Mo.

**Cine-Reporter**—George Merz, APSA, FACL, 1443 Harrison St., Hollywood, Fla.

**Nature Shots**—Elizabeth Kaston, 410 Blake Road, New Britain, Conn.

**P-J Bulletin**—Joseph Fabian, 252-39 Brattle Road, Little Neck, N. Y.

**Pictorial Division Bulletin**—Moorie Roberts (Mrs. Glen), 15130 Ashland Ave., Harvey, Illinois.

**Stereogram**—Don Forrer, 31-60 33rd St., Long Island City 6, N. Y.

**PS&T**—Ira B. Current, FPSA, 26 Woodland Ave., Binghamton, N. Y.

**Camera Club Bulletin**—Alva L. Dorn, 3823 Dale St., Kalamazoo, Mich.

**TD Newsletter**—Arthur W. Hansen, P. O. Box 202, Farlin, N. J.

### Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

### Aids and Standards

**Color**—Adolph Kohnert, APSA, W. Main St., Amenia, N. Y.

**Nature**—T. R. Farrington, FPSA, 10300 S. Fairfield Ave., Chicago 43, Ill.

**Pictorial and Color Prints**—Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

**Stereo**—John Paul Jensen, 8000 S. Merrill Ave., Chicago 17, Ill.

### Master Mailing List

**Color**—Miss Lillian Draycott, 34 Connecticut Ave., Freeport, N. Y.

**Color Prints**—Harry Baltaxe, APSA, 91 Payson Ave., New York 34, N. Y.

**Nature**—Mrs. E. H. Roper, 3523 Oakway Drive, Toledo 14, O.

**Pictorial**—North American Salons, Ken Willey, APSA, 701 Fifth St., Lyndhurst, N. J.

**Overseas Salons**, Mrs. Rhyna Goldsmith, 21-20 78th St., Jackson Heights, L. I., N. Y.

**Stereo**—Miss Dorothy Otis, 1280 Chili Ave., Rochester 11, N. Y.

### Who's Who

**Color**—Mrs. Pearl Johnson, APSA, 661 Mer-ton Rd., Detroit 3, Mich.

**Color Prints**—Harry Baltaxe, APSA, 91 Payson Ave., New York 34, N. Y.

**Nature**—Mrs. Augusta Dahlberg, 1121 W. 93 St., Chicago 20, Ill.

**Pictorial**—N. American, Ken Willey, APSA, 701 Fifth St., Lyndhurst, N. J.

**Overseas**, Mrs. Rhyna Goldsmith, 21-20 78th St., Jackson Heights, L. I., N. Y.

**Stereo**—Mrs. Ruth Bauer, 3750 West St., Mariemont, Cincinnati 27, Ohio.

### Services to Individuals

**Chapters**—John Sherman, FPSA, 503 Mobil Oil Bldg., Minneapolis 2, Minn.

**Travel**—Tom Firth, FPSA, Trappe, Md.

**Travel Aides**—Mrs. Caryl Firth, FPSA, Trappe, Md.

### Division Services

#### Color Division

**CD Membership Slides**—Mrs. Elva Hayward, 3631 Rose Ave., Long Beach 7, Calif.

**Exhibition Slide Sets**—East: Robert G. Byrne, Jr., 21-A Rock Avenue, Swampscott, Maine. Central: Hank Rush, 740 Merrick Street, Shreveport, Louisiana. West: Mrs. Marion Roberts, 15212 Giordano, La Puente, California. Canada: C. K. Cucksey, 11 Buckingham Avenue, Chatham, Ontario, Canada.

**Hospital Project**—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

**Star Ratings**—Mrs. Ina Lank, 1900 Mantis Ave., San Pedro, Calif.

**Slide Circuits**—R. B. Horner, APSA, 2921 Cassia, Boise, Idaho.

**International Slide Circuits**—Mrs. Arthur B. Hatcher, 125 Columbus Ave., Port Chester, N. Y.

**Slide Study Groups**—Mrs. Lenore Bliss Hayes, 718 N. Brainerd Ave., La Grange Park, Ill.

**Instruction Slide Sets**—East: Charles Jackson, 406 East York Ave., Flint 5, Mich. West: Lee F. Fuller, 1171 East Seneca Street, Tucson, Arizona. Canada: Edward G. Tozer, 310 Elm Grove, Oshawa, Ontario, Canada.

**International Slide Competitions**—Virginia Goldberg, APSA, 635 Jefferson Avenue, Reading 15, Ohio.

**Permanent Slide Collection**—George F. Johnson, FPSA, Forestry Bldg., State College, Pa.

**Library**—Hoyt L. Roush, APSA, Johnston Bldg., Charlotte 2, N. C.

**Travel Slide and Story Competition**—Tracy Wetherby, 116 Avenue I, Pittsburgh, Penna.

**Portrait Competition**—Next closing Nov. 1. John Sherman, FPSA, 503 Mobil Oil Bldg., Minneapolis 2, Minn.

**Photo Essay Workshop**—Capt. Jack L. Kenner, USN, APSA, 25 Granada Ter., New London, Conn.

**Slide Evaluation Service**—Jack Lowe, 403 Montgomery St., Marietta, O.

**Tape Recording Service**—Merle S. Ewell, FPSA, 1422 West 48th St., Los Angeles 62, Calif.

(Division Services continued on next page)

# PSA Services Directory

## Division Services (Cont'd)

### Motion Picture Division

**Annual Film Competition**—Charles J. Ross, APSA, 3350 Wilshire Blvd., Los Angeles 5, Calif.  
**Film Library**—John J. Lloyd, APSA, 355 Colorado Pl., Long Beach 14, Calif.  
**Book Library**—Ed Greer, 4916 Silver, Kansas City 6, Kansas.  
**Film Analysis and Judging Service**—Ernest F. Humphrey, APSA, 1152 Hetfield Ave., Westfield, N. J.  
**Tape Library**—Markley L. Pepper, 3620 Newton St., Denver 11, Colo.  
**Technical Information**—Wm. Messner, APSA, 999 Garrison Ave., Teaneck, N. J.

### Nature Division

**Instruction Slide Sets**—East: Norman E. Weber, Bowmansville, Pa. West: Bernard G. Purves, APSA, 1781 Hollyhill Lane, Glendora, Calif.; Canada: Mary W. Ferguson, APSA, 76 Kilbarry Rd., Toronto 7, Ont.  
**Exhibition Slide Sets**—East: Gilbert R. Lehmbeck, APSA, 19310 Eastwood Dr., Harper Woods 36, Mich. West: Francis A. Kingsbury, Ponca, Neb. Canada: Mary W. Ferguson, APSA, 76 Kilbarry Rd., Toronto 7, Ont.  
**Print Sets**—George Brewster, 2236 N. Buchanan Ave., Arlington 7, Va.  
**Librarian**—Albert E. Cooper, 5010 N. 36th St., Omaha 11, Neb.  
**Hospital Project**—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.  
**Star Ratings**—Dr. Gordon B. White, FPSA, 239 Sugarloaf St., Port Colbourne, Ontario, Canada.  
**Print Competition**—F. W. Schmidt, Dept. of Medical Illustration, University of Texas Medical Branch, Galveston, Texas.  
**Identification Service**—Dr. B. J. Kaston, APSA, 410 Blake Rd., New Britain, Conn.  
**Slide Competition**—Dr. B. J. Kaston, APSA, 410 Blake Rd., New Britain, Conn.  
**Slide Study Circuits**—Miss Katherine M. Feagans, 102 S. Summit Ave., Bremerton, Wash. (Flowers) Felix J. Henn, P.O. Box 964, Steubenville, Ohio. (Canada) Rae McIntyre, 14613-95th Ave., Edmonton, Alberta.  
**Print Study Circuits**—Le Roi Russell, 343 Shasta, Prescott, Arizona. (Canada) Rae McIntyre, 14613-95th Ave., Edmonton, Alberta.

### Services to Clubs

#### PSA Services

**Camera Clubs**—Russell A. Kriete, APSA, 3946 N. Lowell Ave., Chicago 41, Ill.  
**Camera Club Council Activities**—Robert M. Cochran, APSA, 5410 Izard St., Omaha 32, Neb.  
**Club Bulletin Advisory Service**—Henry W. Barker, FPSA, 392 Hope St., Glenbrook, Conn.  
**National Lectures**—Drake Delaney, APSA, 50 Valley Road, Montclair, N. J.  
**Recorded Lectures**—Nelson Murphy, 445 Allison Ave., Washington, Pa.  
**Tops**—George W. Elder, Box 5223, Baltimore 24, Maryland.  
**International Exchange Exhibits**—East: Edmund Mayer, 20 Metropolitan Oval, New York 62, N. Y. Central: Wilson Shorey, APSA, 609 Putnam Bldg., Davenport, Iowa. West: Oliver Rockwood, 5244 Lathrop St., Los Angeles 32, Calif.

## Division Services

### Color Division

**Veterans Hospital Slide-Getter Sets**—Miss Jean Edgumbe, 40 Frankland Road, Rochester 17, N. Y.  
**Exhibition Slide Sets**—East: Mrs. Gertrude Wohlman, 129 Gale Place, New York 63, N. Y. Mid-West: Don J. Henley, 5209 Procter St., Port Arthur, Texas. West: Mrs. Claire Webster, 2 Hillcrest Court, Berkeley 5, Calif. (Incl. Alaska & Hawaii.) Canada: C. K. Cucksey, 11 Buckingham Ave., Chatham, Ontario.  
**Slide Set Directory**—Miss Grace Custer, 3420 N. Meridian, Indianapolis, Ind.  
**Color Slide Circuits**—J. Sheldon Lowery, Rte. 1, Box 135, Davis, Calif.  
**National Club Slide Competition**—Dr. J. H. Arrieta, 155-14th Ave., San Francisco, Calif.

**Technical Information Service**—Edward H. Bourne, APSA, 40 Woodside Drive, Penfield, N. Y.  
**Commenting Service for Newer Workers**—Slides, Volma Harris, P.O. Box 666, Merced, California. Prints, Cy Coleman, 6159 Dorothy St., Detroit 11, Mich.  
**Canadian Representative**—Mary W. Ferguson, APSA, 76 Kilbarry Rd., Toronto 7, Ont.

### Photo Journalism Division

**Journalism Circuits**—Don Mohler, APSA, 25291 Richards Ave., Euclid 23, Ohio.  
**Critiques**—Lewis E. Massie, P. O. Box 745, Del Mar, Calif.  
**PJ Membership Information**—Daniel Zirinsky, 9303 Shore Road, Brooklyn, N. Y.  
**PJ Education**—Joseph Bernstein, APSA, 353 West 56th St., New York, N. Y.  
**PJ Library**—Mrs. Toni Stibler, 410 52nd Street, Brooklyn 20, N. Y.  
**PJ Honors & Awards**—Alfred C. Schwartz, FPSA, 38 Avis Drive, New Rochelle, N. Y.

### Pictorial Division

**PD Information Desk**—Miss Shirley Stone, 8 E. Pearson St., Chicago 11, Illinois.  
**American Portfolios**—Mrs. Barbara M. Sieger, APSA, 200 Braunsdorf Rd., Pearl River, N. Y.  
**Fotos International**—Ed Willis Barnett, APSA, 2323 Henrietta Rd., Birmingham 3, Ala.  
**Canadian Portfolios**—Gino Maddalena, 1262 Place Royale, St. Martin, Laval Co., Que.  
**Color Print Activities**—Mrs. Catherine C. DeLaney, 223 Prospect St., E. Orange, N. J.  
**Star Ratings (Color Prints)**—Harry Baltaxe, APSA, 91 Payson Ave., New York 34, N. Y.  
**Color Print Sets**—Paul Clark Clough, 24 East Eager Street, Baltimore 2, Maryland.  
**Hand Colored Print Portfolios**—Mrs. Barbara M. Seiger, APSA, 200 Braunsdorf Road, Pearl River, N. Y.  
**Color Print Portfolios**—Mrs. Barbara M. Seiger, APSA, 200 Braunsdorf Road, Pearl River, N. Y.  
**Star Exhibitor Portfolios**—Dr. Robert M. Cochran, APSA, 452 Aquila Ct., Omaha 2, Neb.  
**Portrait Portfolios**—Miss Dorothy Kluth, 2415 W. Birchwood Ave., Chicago 45, Illinois.  
**Portfolio Clubs**—Sten T. Anderson, FPSA, 3247 Q. St., Lincoln 3, Nebraska.  
**Picture of the Month**—Miss Alicia Parry, APSA, 609 Sedgwick Dr., Syracuse 3, N. Y.  
**Award of Merit (Star Ratings)**—Mrs. Leta M. Hand, APSA, 1927 Devonshire Ave., Lansing 10, Mich.

**Pictorial Chicago Project**—Miss June Nelson, APSA, 5555 Sheridan Road, Chicago 40, Illinois.  
**Judging Service**—Mrs. Pauline Bodle, 59 Spring Brook Road, Morristown, N. J.  
**Photo Essay Workshop**—Jack L. Kenner, APSA, Captain, USN, 25 Granada Ter., New London, Conn.  
**Tape Recording Service**—Merle S. Ewell, FPSA, 1422 West 48th St., Los Angeles 62, Calif.

### Motion Picture Division

**Film Library**—John J. Lloyd, APSA, 355 Colorado Pl., Long Beach 14, Calif.  
**Tape Library**—Markley L. Pepper, 3620 Newton St., Denver 11, Colo.

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**Instruction Slide Sets**—East: Norman E. Weber, Bowmansville, Pa. West: Bernard G. Purves, APSA, 1781 Hollyhill Lane, Glendora, Calif.; Canada: Mary W. Ferguson, APSA, 76 Kilbarry Rd., Toronto 7, Ont.  
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**Librarian**—Albert E. Cooper, 5010 N. 36th St., Omaha 11, Neb.  
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**Veterans Hospital Slide-Getter Sets**—Mrs. Jean Edgumbe, FPSA, 40 Frankland Road, Rochester 17, N. Y.  
**National Club Slide Competition**—Mrs. Irma Louise Rudd, APSA, 1602 S. Catalina, Redondo Beach, Calif.

### Pictorial Division

**American Exhibits**—East: Les Buckland, 343 State St., Rochester 4, N. Y. Central: Dr.

**Personalized Print Analysis**—Paul Yarrowa, Kodak Exhibit, East Balcony, Grand Central Terminal, New York 17, N. Y.  
**Salon Workshop**—John T. Caldwell, Jr., APSA, P. O. Box 4682, Fondren Sta., Jackson, Miss.  
**Salon Labels**—(Enclose 4¢ stamp) Mrs. Margery Barrett, 239 Columbia St., Adams, Mass.  
**PD Membership Information**—East: Clarence Abrams, 2863 Rose Ann Lane, Cincinnati 39, Ohio. West: Mrs. Evelyn Serena, 2932 Serena Place, Santa Barbara, Calif.  
**PD Lending Library**—Miss Suzanne Chevrier, 370 E. 69th St., New York 21, N. Y.  
**Fifth Landscape Contest**—Lloyd Gregory, 331 Hillside Village, Dallas, Texas.  
**PD Service Awards**—Mr. Richard B. Heim, APSA, P.O. Box 7095, Orlando, Florida.

### Stereo Division

**Newcomer's Committee**—Clair A. England, APSA, 1884 San Antonio Ave., Berkeley 7, Calif.  
**Personalized Slide Analysis**—Fred Wiggins Jr., APSA, 438 Meacham Ave., Park Ridge Ill.  
**Individual Slide Competition**—Hilbert J. Wagner, Rte. 1, Daniels Drive, Germantown, Wis.  
**Realist Slide of the Year Award**—Dale L. Smith, 2188 Ridge Rd., W. Rochester 15, N. Y.  
**Slide Circuits**—Larry A. Dormal, 17301 Ardmore Avenue, Detroit 35, Michigan.  
**Slides for Veterans**—Miss Marjorie Price, 503 W. 121st St., New York 27, N. Y.  
**Slides for Handicapped Children**—Harry McGillicuddy, 116 Treadwell St., Rochester 13, N. Y.  
**Star Ratings**—Miss Helen Brethauer, 4057 Masterson St., Oakland 19, Calif.  
**SD Membership Information**—Miss Leona Hargrove, 619 N. Ridgewood, Wichita 6, Kans.  
**SD Membership Slide**—John C. Stick, APSA, 1701 S. Bushnell Ave., So. Pasadena, Calif.  
**Ends Slide Sequence**—Frederick Adams, 700 Bard Ave., Staten Island, N. Y.  
**Subject Slide Sets**—Henry H. Erskine, APSA, 1282 Sherwood Rd., Highland Park, Ill.  
**International Circuits**—Lee M. Klinefelter, 1800 La Salle Ave., Norfolk, Va.  
**Foreign Stereo Slides**—Helen Erskine, 1282 Sherwood Road, Highland Park, Ill.

### Techniques Division

**Photographic Information**—John R. Kane, R. D. No. 1, Chenango Forks, N. Y.  
**Traveling Exhibits**—John F. Englert, APSA, 853 Washington Ave., Rochester, N. Y.

C. F. Wadsworth, 608 Brown Bldg., Wichita, Kans. West: John Wipert, 12237 E. Kerrwood St., El Monte, Calif. Northwest: Al Deane, 5022-50th Ave., S.W., Seattle 16, Wash.  
**Club Print Circuits**—Edmund V. Mayer, 20 Metropolitan Oval, New York 62, N. Y.  
**Club Print Exchange Directory**—E. G. Rutherford, 1505 College Ave., R. cine, Wis.  
**Club Print Judging Service**—West: Don E. Haasch, 3085 Teton St., Boise, Idaho. East: Robert B. Porter, 2107 Sixth St., Palmetto, Fla.  
**International Club Print Competition**—Ralph M. Carpenter, 99 Orange St., Stamford, Conn.  
**Portfolio of Portfolios**—Mrs. Gretchen M. Wipert, APSA, 12237 E. Kerrwood St., El Monte, Calif.  
**Salon Practices**—Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.  
**Salon Instruction Sets**—Harold B. Spriggs, Livingston Manor, N. Y.  
**Color Print Activities**—Mrs. Catherine DeLaney, 50 Valley Road, Montclair, N. J.  
**Color Print Sets**—Paul C. Clough, 24 E. Eager St., Baltimore 2, Md.  
**P. D. Medals** available to PD member clubs ONLY—price \$2.50. Send to George J. Munz, FPSA, 37 Homestead Place, Bergenfield, N. J.

### Stereo Division

**Club Slide Circuits**—Roland S. Stroup, 142 N. E. Home, Bartlesville, Okla.  
**National Club Stereo Competition**—E. K. Metzendorf, 2222 Pennsylvania, Topeka Kan.  
**Local Programs**—Harold Johnson, APSA, 661 Merton Rd., Apt. 3, Detroit 3, Mich.  
**Traveling Salon**—Paul S. Darnell, 411 S. Ridgewood Rd., S. Orange, N. J.  
**International Services & Activities**—Walter J. Goldsmith, APSA, 34 Fifth Ave., New York 11, N. Y.  
**Subject Slide Sets**—Henry H. Erskine, APSA, 1282 Sherwood Rd., Highland Park, Ill.  
**Club Services**—Marjorie Griffin, 4020 Norbourne Blvd., Louisville 7, Ky.

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